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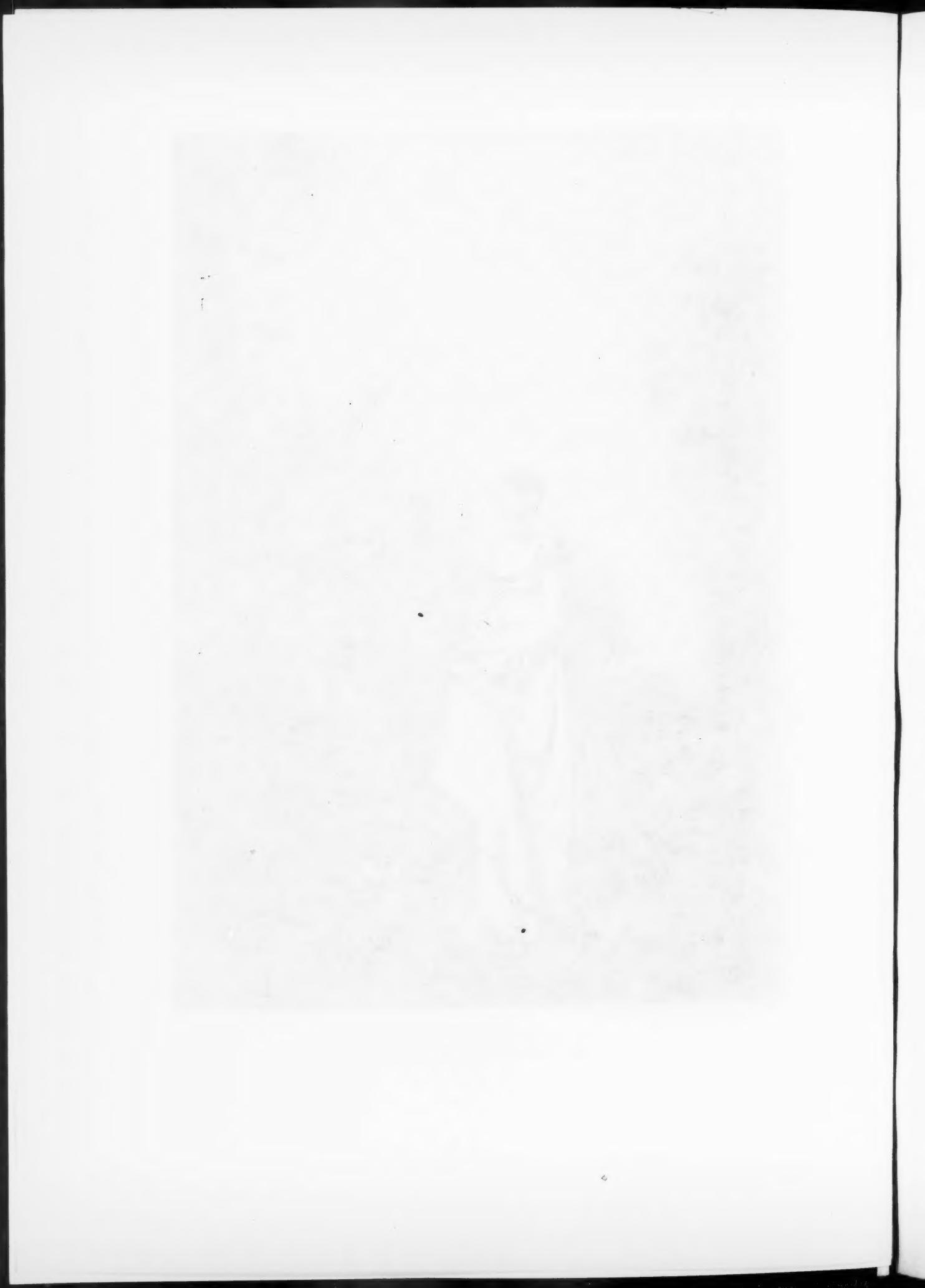
Fine Arts

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COROT: *LE PRINTEMPS DE LA VIE*
COLLECTION JAMES J. HILL, ST. PAUL, MINN.



ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME II
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FIGURE PIECES OF COROT IN AMERICA: II · BY
AUGUST F. JACCACI

OF the many figure pictures painted from 1865 on, when Corot was in his seventies, those we have in America are convincing evidence that his industry, energy and power were, to say the least, certainly as great as in any other period of his career. They make us realize the justness of Moreau-Nélaton's remark (*L'Œuvre de Corot*, Vol. I, p. 166): "Corot preserves the freshness of enthusiasm of a beginner and his heart keeps beating at the tip of his brush." "I am always in love with the beauty of nature. I study like a little brigand," is the way Corot himself expressed it. One feels it in his work, particularly in his figure pieces, to which he devoted one week each month and which were not painted like many of the classical landscapes to satisfy the growing demands of collectors and dealers, but to satisfy himself. There is in them no impairment of vigor, no slackening of enthusiasm, nothing perfunctory or stereotyped; far from repeating himself, the master keeps growing, his manner gains in simplicity, directness and authority, his color becomes more solid, richer. He was always thought of as an artist whose palette was composed of little else than greys, a tonalist. In all these works from 1865 to the end we find Corot expressing himself more and more as a full colorist. They are of the same family but clearly differentiated from previous works by this increasing preoccupation for, and evident delight in, positive, rich color, and also by a graver and more meditative mood even in the purely idyllic subjects and in the representation of the grace and beauty of youth.

We clearly see this development in two such different pictures as the *Jeune mère asseyant son enfant sur l'herbe* and *la Comédie*, both of which were painted between 1865 and '70 and are now to be found in the same New York collection. The more serious and significant mood is evident in *Muse and Mother*. Both are generic,

not fortuitous representations; they never happened so before the artist's eye; they are *voulues*. The very spirit of motherhood and the essence of the mystery of childhood make of a small canvas a moving page of deep feeling and imaginative elevation. We have here, told in paint, something akin to the winged words of a Shakespeare with their profound appeal to the basic elements of life. This wise and mellow septuagenarian remains the simple "father Corot" more than ever, but what a serious, big and tremendously virile artist is behind the good nature and simplicity of *le bon père Corot!* There was no sudden change between the work of these last ten years of his life and previous work, only the manner of expression has broadened, and in them the evolution of a lifetime becomes marked. Both canvases are less monochromatic, more colorful. Even if *la Comédie* is largely a symphony of grey tones slightly and subtly differentiated, it is pitched in a higher key, the whites are more positive, more radiant, there is a richer glow to the flesh and to that dominant note of the dark hair to which all else is attuned.

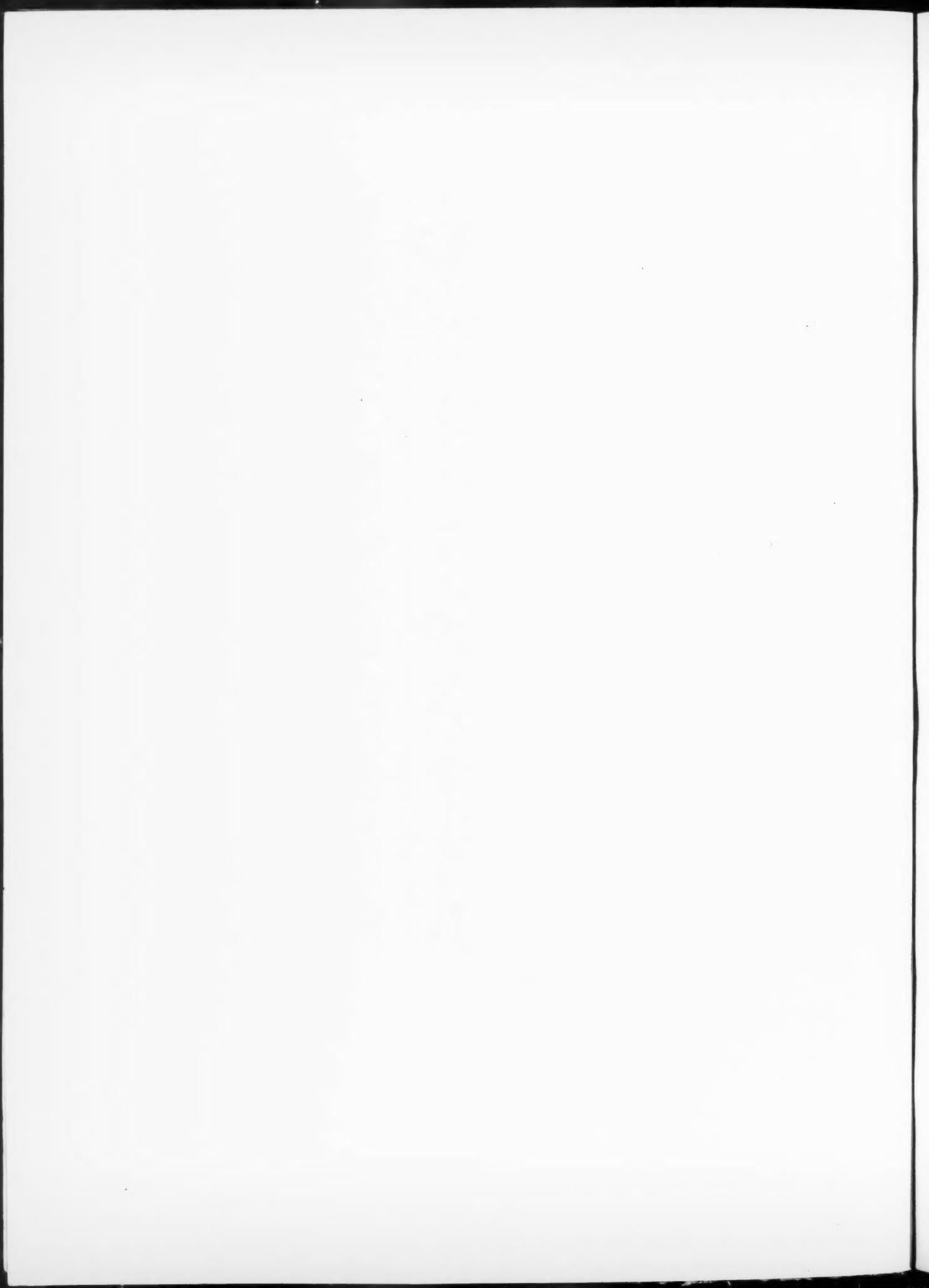
Of the same period is the *Bacchante couchée dans la campagne* and the *Orientale Rêveuse*, both in the same New York collection; *La Couronne de Fleurs*, which was formerly in the Hill Collection and whose present owner, an American, is unknown to the writer; *La Bohémienne à la Fontaine*, which from the Borden Collection passed to that of Mr. George Elkins. The first picture, one of the variations of a favorite subject, is clearly but a study, the figure alone being carried out while the setting is hastily, if very justly, indicated. The others show Corot's increasing power as a colorist. He is not seeking new colors. From the first he used the same blues, blacks, reds and yellows, but he now gives them their full resonance, their full beauty; and he does this in retaining his subtlety and his love for those greys which are his. It is therefore not a transformation but a logical development. Let us take the *Bohémienne* and notice how this strong figure is so entirely a part of the silver-grey landscape that it is one with it; the relations, most delicate and most difficult to achieve, are perfectly established. Never before had the master built his picture upon such rich color as in the *Couronne de Fleurs*. We must go back to the work of Delacroix, which Corot loved, to find such power and robustness. Corot's later works often make us think of Delacroix. And yet Corot remains himself, and,



FIG. 1. COROT: LA JEUNE GRECOUE.
In a New York Collection.



FIG. 2. COROT: LA LECTURE INTERROMPUE.
Collection of Mrs. Potter Palmer, Chicago.



as of old, the effect he seeks for is that of an harmonious ensemble, the only difference is that it is now a richer one.

The famous half-length, full-size *Jeune Grecque* (Fig. 1) in the same New York collection, and the *Jeune fille grecque à la fontaine* belonging to Mr. James J. Hill, are painted in the same pose and from the same model, Emma Dobigny, a girl who had grown to be one of the favorites of the studio, where she kept a continual babble, sang, laughed and never remained quiet. It was in answer to the criticism of a visitor who was shocked by her antics that Corot made his often-quoted remark: "Why, it's precisely that restlessness I like in her. I am not one of those specialists of the morceau! My aim is to express life and therefore I need a model that does not keep still." There was nothing for him in the unnatural stiffness of the model who keeps the pose like an artificial doll; he wanted movement and life, what a model can only give unconsciously. That is why all the figures of Corot are so full of life. These two figures here are plastic and move like live human beings. We have spoken of Delacroix, and to make us apprehend better Corot's achievement we must mention the Greeks, not because of the title and costume, but because of the noble loveliness of these two pictures. The little full-length permeated with gentle and tender feeling has the ingenuous dignity and grace of a Tanagra figurine. In the life size, a masterpiece to be ranked with *La Femme à la Perle* lately purchased by the Louvre, the flesh blooms, the face vibrates. Both show the enrichment of the artist's conception and of his technique in the splendor of its modeling and the beauty of its color. Nothing is overdone, there is no trace of perfunctory or dry work, everything is spontaneous, but nothing careless. The *parti pris* is large, the whole canvas being painted of one piece, cast in the same fluid, rather thin medium with impasto passages in the lights. There is dignity and severity of form but no archaism. Here is no Greek type but an ordinary little French girl who expresses the ideals and reflects the soul of her interpreter, that of a lover of flowers and music, of birds, of the beauty of nature and of *le bon Dieu*.

The *Italienne assise jouant de la mandoline dans l'atelier* in possession of Durand-Ruel, the *Lecture interrompue* (Fig. 2) in Mrs. Potter Palmer's Collection, the *Sybille* and *L'Albanaise* belonging to a New York collector, are all like the *Jeune Grecque* presentations of a figure in an interior. To give the bulk and the planes of the

figure bathed into the particular light of an enclosed space, to express the density of the air as well as that of the figure and of all solid objects, to place each thing at its plane, and to relate it with each other thing, that is the problem Corot solves in these pictures, with an entirely different technique, a modern technique, more free, less *poussée* than that of Ver Meer, but with much of the success with which Ver Meer solved it. There is in the old Dutch master and in the nineteenth century French artist equal sincerity, depth of observation, love for honest workmanlike methods, and the same faculty for endowing reality with an intensely personal poetical charm.

Of the *Eurydice blessée* (Fig. 3), we fortunately have the three examples, one in the Chicago Museum, another the property of Mrs. Lathrop Brown (Fig. 4), and the third in the James J. Hill Collection (Fig. 5). A comparison of the three gives us an insight into Corot's manner of realizing the possibilities of his subject. In the Chicago example, which, in my judgment, is undoubtedly the earliest in date, we have a study from a model placed in the setting of a bit of typical Corot French landscape, a workingman's document, a manner of notes jotted down quickly about a figure *quelconque* in a certain pose, and in its relation to the landscape. No attention is paid to the arrangement of the draperies, to making that figure express the mood; the self-satisfied air is that of the model.

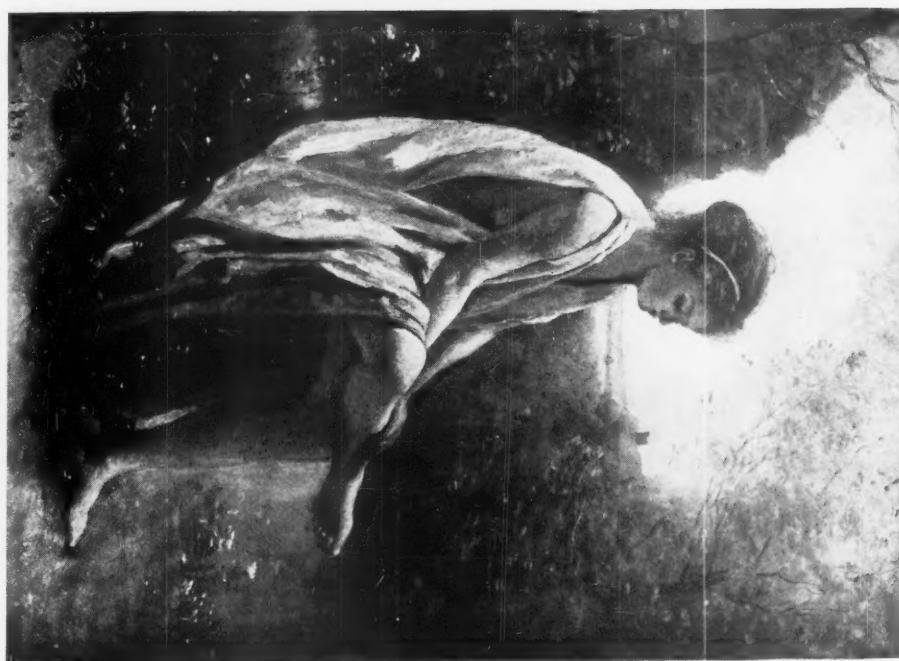
In Mrs. Lathrop Brown's example (which is dated 1870) we see the next step, the attempt at expression of the subject. Again we find the model, but with something of that reflective dignity the artist sought to convey. There is much research in the drapery, a sense of the arrangement of the setting in a classical mood, but the figure is stiff and the poetic feeling is not expressed. Clearly the painter was busy with matters of composition, of lines, masses and values, and this is therefore also a study.

In the third and justly celebrated picture, the pathetic scene is conceived and rendered in the necessary lyrical mood with elevation and simplicity. The sun is going down, its glory, which still fills the sky, gently caresses the seated figure of Eurydice, whose head is slightly inclined as she looks down upon the wounded foot with its message of impending death. From the girl's attitude, from the solemnity of the scene, the meaning of the artist is conveyed to our hearts. When we analyze the way in which this result is

Fig. 3. COROT: EURYDICE BLESSÉE.
Collection of Mrs. Lathrop Brown, St. James, Long Island.



Fig. 4. COROT: EURYDICE BLESSÉE.
Chicago Art Institute



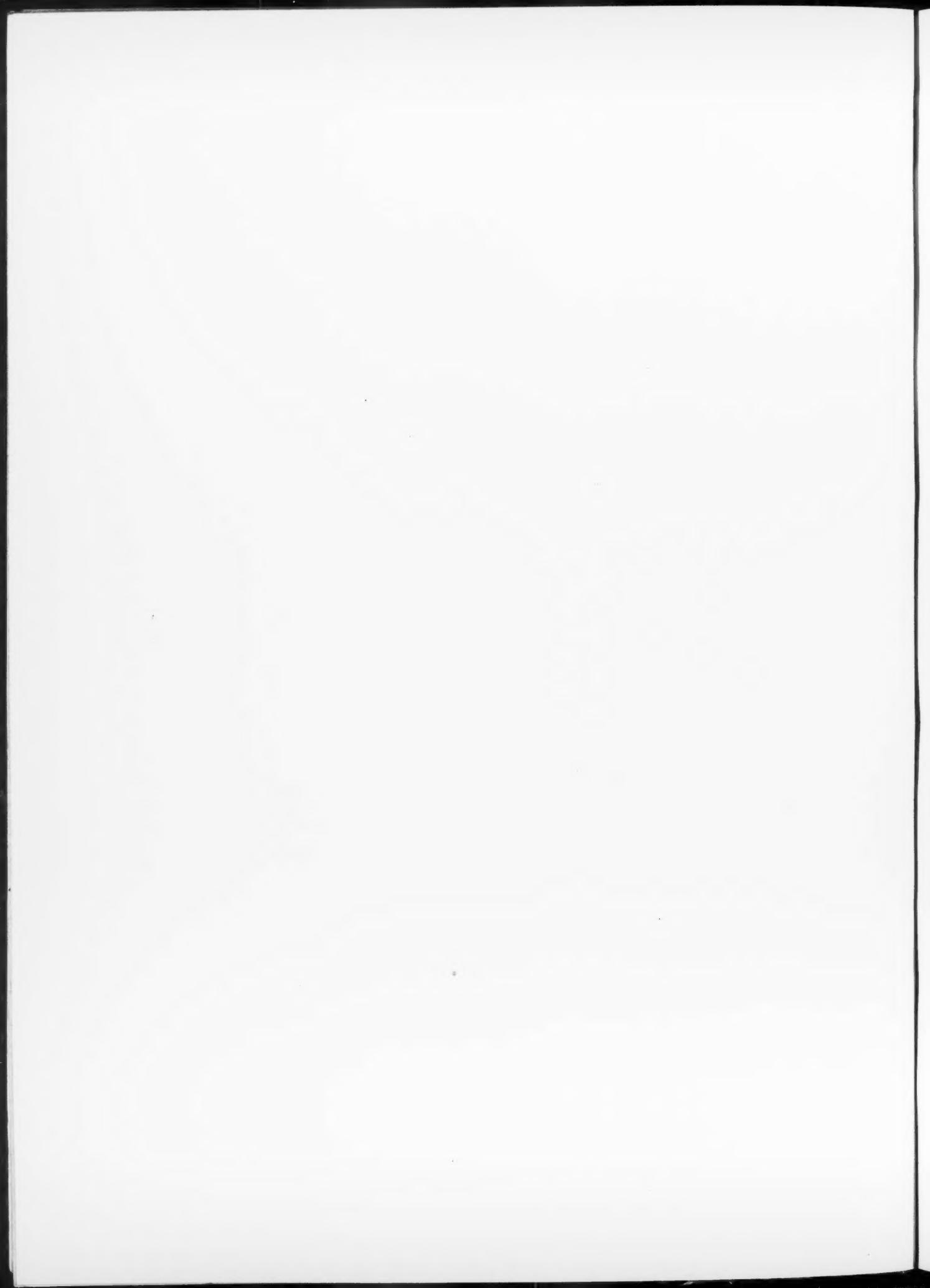
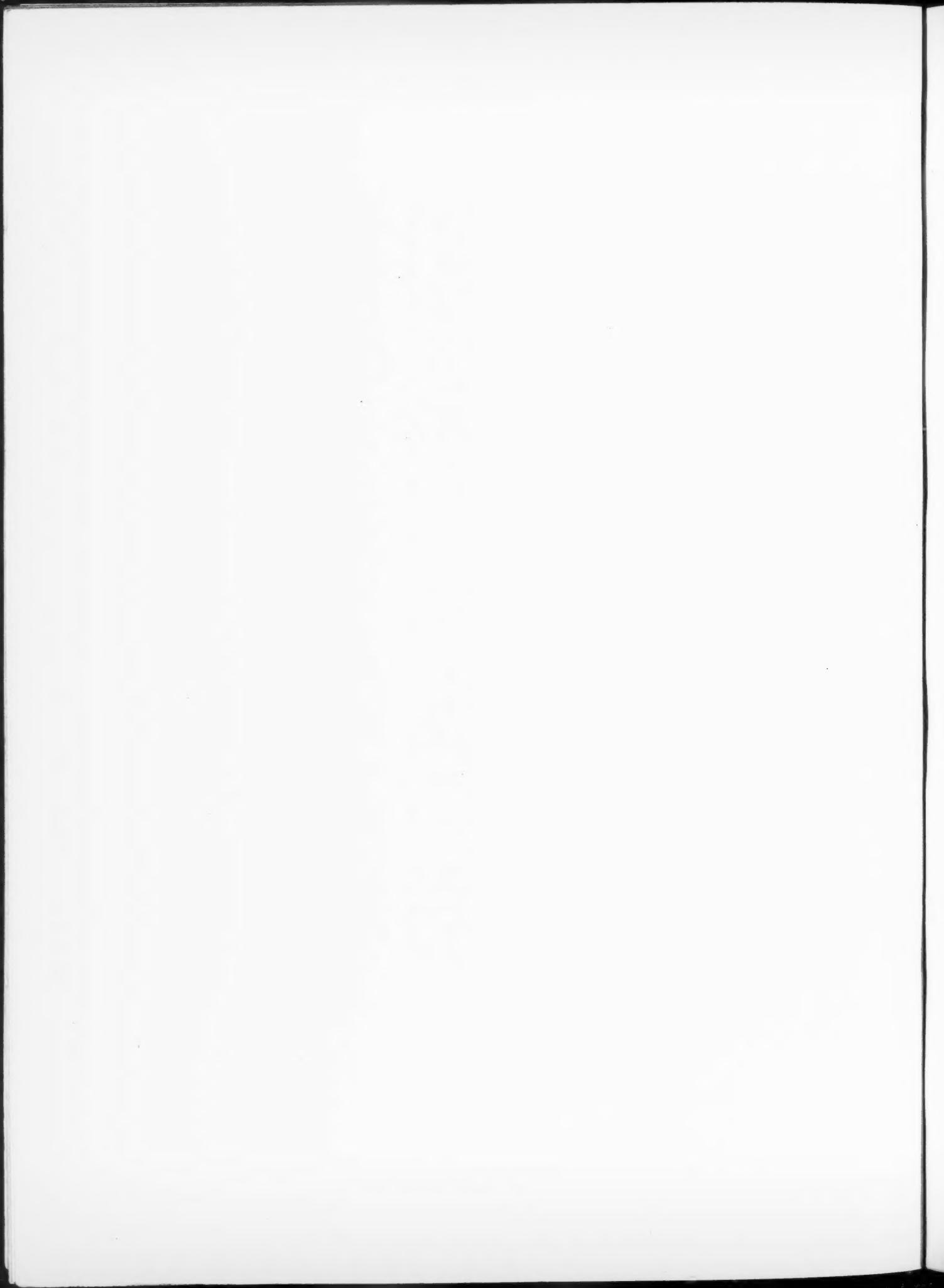




Fig. 5. COROT: EURYDICE BLESSÉE.
Collection James J. Hill, St. Paul, Minn.



achieved, we see how important the previous studies were to this final and glorious realization. A comparison, even of the reproductions in these pages, will show the refinement of the nude and draperies of the figure in drawing and modeling, every change making towards a perfect harmony, all helping equally towards the satisfaction of the sense of beauty and the expression of the subject. We see how the background has been transformed, how it is less the rendering of a bit of nature than an impersonal landscape full of classical feeling and yet entirely unconventional, how it recedes to give more detachment to the figure, how admirably composed it is in line and tone to set out and balance the figure and place her in an atmosphere of silence and meditation. The head is in shadow, and the extremely difficult problem of bringing it out against the background of radiant light is superbly solved; so is the pattern of head and sky. But everything else is to be admired. It is an invaluable object lesson for us to have in this country, the preliminary steps to this perfect achievement, so that we may realize the technical knowledge, the researches and hard work, the exercise of choice, which were necessary even to so gifted an artist as Corot to achieve a work of this supreme quality.

The simple *Liseuse à la Jupe de Velours*, belonging to Mr. James J. Hill (Fig. 6), shows us the acuteness and subtlety of the artist's observation. Whether the figure pieces were painted as mere studies, as many critics have contended, or as pictures, does not really matter at all. But, if the artist had no other object in mind in painting them but to joy in wrestling with the particularly difficult problems they presented, that seems to me a reason why they are so valuable artistically. Moreover, since most of them, while being true to the facts, are never imitations of nature and life, but are, on the contrary, full of the feeling for large elemental things, are they not pictures? Let us take this woman walking and reading and see how the artist dominates and bends her to his purpose. She seems alive, and she is, but she is not the model Corot had before him, who was any professional model and her costume anything picked up from the wardrobe of the studio. We have here the creature Corot wanted so as to express his own nature and feelings. From the modern and everyday elements of the picture we are reminded, just as much as in the nudes of the artist, of the Greek statues, because of a certain noble loveliness full of savor and which is the very

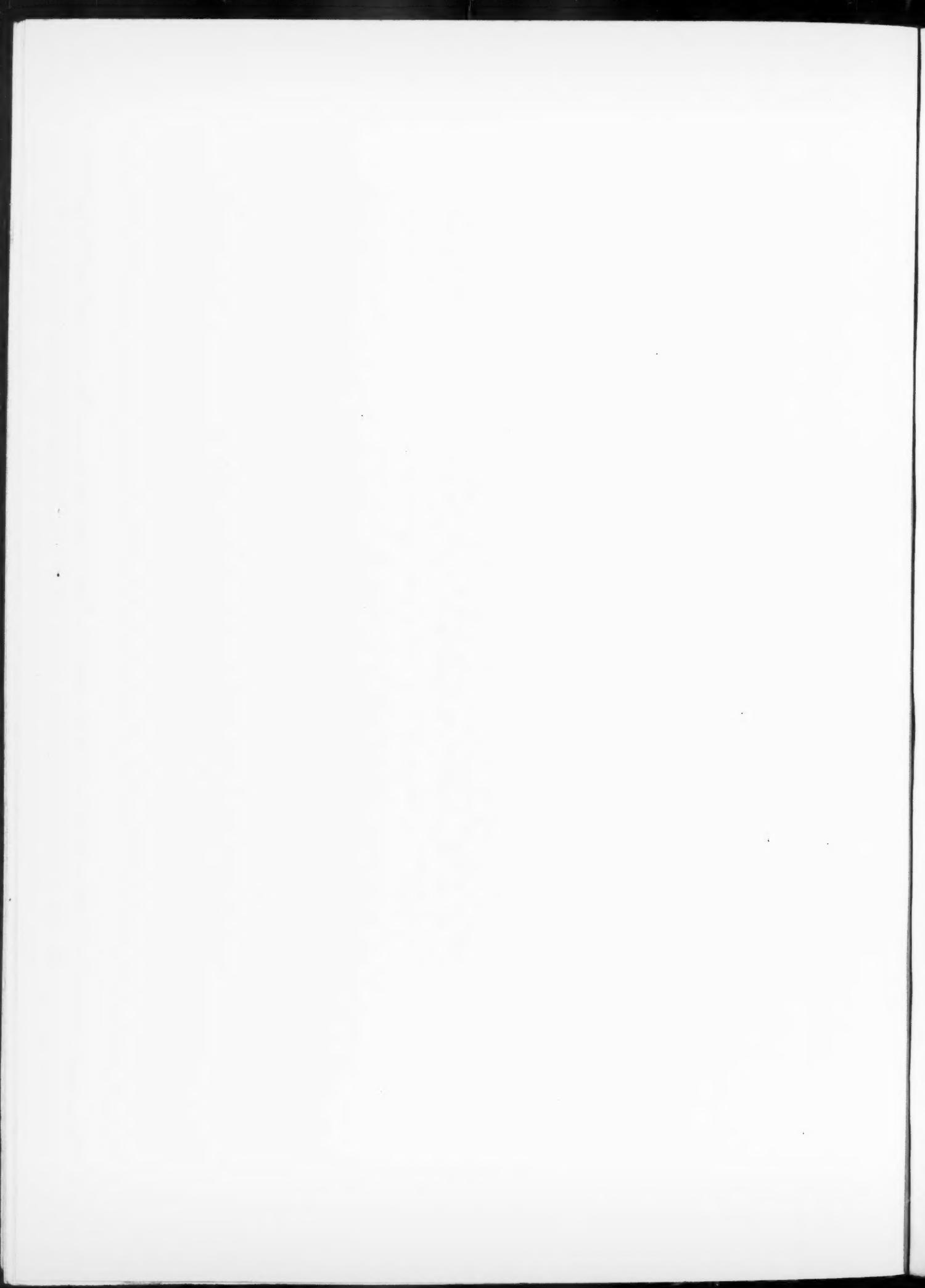
opposite of that correct, insipid so-called beauty. And her extraordinary living quality also recalls the Greek statues which are never posed but always represent a momentary attitude between two movements and a part of them. She is walking and we feel her move; she is reading and we see her going on from word to word and line to line as we look at her. She has a superb plastic solidity, and is intimately and convincingly related to the landscape in which she is placed and which has the same accent of reality. In depth and richness of color this picture has no superior in Corot's works; the splendid dark velvet robe, heightened by a narrow reddish edging, and the blue corsage are the positive notes which give to the lights and transparent shadows of the face their beautiful quality.

The *Bohémienne à la mandoline* in the W. A. Clark Collection, the *Jeune Algérienne couchée sur le gazon*, belonging to Mr. G. A. Hearn, and the *Venus retenant l'Amour et lui coupant les ailes* of Col. O. H. Payne, which belong to the very latest period, between 1870 and 1873, are variations of well-known themes, painted in the broadest manner and giving the same evidence of the enlargement of the artist's vision and of the enrichment of his palette as other works of that period.

But there is in this country one more of the late examples, a work of the year 1871, known as *Le Printemps de la Vie*, and in every way worthy of that title, a picture which resumes all of Corot's rare gifts as a man, as an artist and as a poet, and which may well be taken as an epitome of a long life consecrated to work and as its crowning achievement. Quite exceptional in size for its genre (38 x 23 inches), it is not a happy improvisation but a picture thought and worked out most carefully in all its parts—an entirely needless proof of this being in the suppression of two secondary figures when Corot changed the landscape, which we can see in the lithograph by Vernier showing it in its first condition. It is put among the figure pieces but might as well be considered a landscape with figure. In poetic expression, mellowness and authority of rendering it is of supreme beauty. The pose and character of the figure, its bulk, the fulgence of the salmon robe, the Velazquez-like white of the petticoat, the vibrating quality of the flesh painting obtained with dots of pure color (as in some of Ver Meer's pictures) and the airy transparency of the shadows, the relations of the parts, the wonder-



Fig. 6. COROT: LA LISEUSE À LA JUPE DE VELOURS.
Collection James J. Hill, St. Paul, Minn.



ful sky which seems as if made of light and yet is full of grey, rose and blue modulations, the suggestive depth of the curtain of woods with the distant opening through which a bit of placid water shows, the wild flowers that here and there stud the meadow—all contribute to form as delicate and harmonious an ensemble of sensuous beauty and poetical suggestion as was ever achieved by the artist. Never has the heart of Corot the man and the consummate craftsmanship of Corot the artist found an expression of such tender loveliness and so exquisitely satisfying.

THE BROTHERS GOVERT AND RAPHEL CAMPHUYSEN: I · BY WILHELM R. VALENTINER*

NOT many of those among the genre-painters of Holland whose main province was the landscape with animals rose above mediocrity. Five of them—Aelbert Cuyp, Paulus Potter, Isack van Ostade, Adriaen van der Velde, and Philip Wouwerman—have always, and of right, borne the most famous names. But because of the general change in taste from the romanticism of the middle of the last century to a love for the sincere unvarnished interpretation of nature, certain of their fellows, such as Berchem and Lingelbach, Dujardin, van Bergen, Both, and Pynacker, who until about thirty years ago were ranked as high, please us much less to-day. When an exceptional personality like Rembrandt's does not absolutely impose upon us its own way of looking at nature, we prefer to read sentiment into a picture ourselves rather than accept it as prescribed by an artist of lesser genius. The Dutch painters, once so greatly prized, who depicted Italian landscapes virtually from hearsay, had not enough imaginative power to make their dreams of the south convincing. Sentimentality took its place, and well-endowed artists, who might have done admirably in simple transcripts from their own surroundings, produced untruthful sugary pictures which in their lack of substance ill-beseem the strong and sober Dutch character.

In times of changing taste, however, we are apt to go too far in the way of elimination. To give an instance, two of the five great painters just named, Adriaen van der Velde and Philip Wouwer-

* Translated by Mrs. Schuyler van Rensselaer.

man, had almost been condemned when, fortunately, it was discovered that they had joined the company of the merely clever only at times, in their later years, and that both had produced masterly works of a genuine Dutch sort—van der Velde in his unpretentious silvery paintings of forests or pastures, done between 1657 and 1661, and Wouwerman in his pictures of sand-dunes, often almost void of figures, and occasionally in his winter landscapes.

It is much easier to reject what no longer appeals to us than to discover works of other kinds which may satisfy our new demands. Yet the storehouse of the past is so rich that the seekers of every period may make their own discoveries and find substitutes for the famous figures that are gradually sinking back into obscurity. Two painters who, with the art-lovers of to-day, may well take the place of such as Berchem or Lingelbach, are Govert Camphuysen and his brother Raphel Dircksz Camphuysen.

As regards the history of the Camphuysen family, Bredius and Moes have done good service in their thorough treatise published in *Oud Holland* in 1903. So carefully have they considered the work, not only of Govert, but also of an elder pair of brothers, Rafel and Jochem Camphuysen, that in respect to details of fact I may here confine myself to a brief summary.

Two generations are brought to our notice. Rafel and Jochem Camphuysen (working about 1620-1660) belong to the first period of the Dutch art of the seventeenth century, the time of Frans Hals and van Goyen. Rafel painted winter scenes and pictures of canals in the style of the period, simple, colorless, and definite, Jochem, by preference, woodland scenes at an evening hour, somewhat in the spirit of Aert van der Neer but harder and emptier in drawing and composition. One of the few examples of Jochem's work that is signed in full was formerly in the Dahl Collection in Düsseldorf and is now in the Johnson Collection in Philadelphia.

As neither of these brothers is an important representative of van Goyen's period, neither excites more than a passing interest. The family of artists to which they belonged accomplished its best in the work of Govert Camphuysen, a really important artist, and of his brother Raphel Dircksz, a painter still quite unknown, for they were at work when Dutch painting was in its splendid maturity, in the time of Rembrandt. Although Raphel Dircksz was the elder of the two, the witness of his style and the fact that he lived twenty

years longer than Govert incline us to place him in the third period of the seventeenth-century art of Holland. We shall find him an admirable exponent of the Dutch classic style, still too little esteemed, of the sixth and seventh decades of the century. Thus the Camphuysen family illustrates in miniature the development of Dutch art.

The main fact in Govert's career is that he lived for ten years in Sweden. Born at Gorkum in 1623 or 1624, at the age of twenty-two he moved to Amsterdam where he stayed about six years. Then followed the years in Sweden, from about 1652 to 1663, and then a second period, of ten years, at Amsterdam, ending with his death in 1672.

It is not recorded why he went to Sweden, a country then virtually unknown to the painters of Holland, but we may guess how it happened. As a result of the Baltic trade of the Dutch, their architects had won a footing in Sweden as well as in the other Baltic countries, and in the year 1652 one of the greatest of them, Jost Vinckboons, the creator of the Trippenhuis at Amsterdam, was called to Stockholm to take charge of the erection of the Ridderhuset, the senate chamber of the aristocracy. Although he stayed only four years, he impressed his genius upon the Ridderhuset, which, except for the addition of a French roof, was completed according to his plans. Perhaps the most beautiful Dutch building in any foreign country, it is one of the chief ornaments of a city rich in important seventeenth-century structures that show a Dutch influence. As Govert Camphuysen probably came to Sweden in the same year as Vinckboons and, like Vinckboons, must have had relations with the aristocracy, for we soon hear of commissions from the court, it is natural to suppose that the Amsterdam painter was directly or indirectly induced by the Amsterdam architect to make the journey to the northern city.

It can hardly have been by virtue of his personal merits only that a simple painter of pasture-lands and cattle won a footing in a foreign land and even attained to honor at a foreign court. More probably his success was largely due to the high repute which in his time Dutch art enjoyed in stranger lands. The influence that the art of any country exerts beyond its own borders is usually a result of over-production. In the middle years of the seventeenth century Holland possessed such a multitude of artists that she could spare of her wealth to the foreigner and, indeed, was obliged to do

so if her painters were to gain a livelihood. At home, private and public buildings were pretty well filled with pictures and, as commissions fell off, the artist was all the more ready to welcome the call of foreign countries. On the other hand, these countries gladly received the influence of Dutch art, for it had then attained to heights whence it was visible from afar, and was beginning to serve not merely local needs but those of the whole civilized world. Sweden was not the only country visited by Dutch artists. They streamed at the same time into Germany and England, France and Italy, Denmark and Norway, and even into regions beyond the sea. To name only a few, we find one still-life painter, Jan Weenix, at Düsseldorf, and another, Hendrik Fromentiou, at the court of Berlin. Terborch was busy at the peace conference at Münster in the year 1648. In England—Dutch portrait painters in particular—Jansen van Ceulen, Mytens, Hanneman, Lely—quickly achieved success. France showed favor to genre-painters who took their themes from the life of the court, painters like Caspar Netscher or Jacob van Loo, the founder at Paris of the family of artists of this name. The portrait-painters Jacob Wuchters and Juriaen Ovens and also the younger Karel van Mander, a painter of heroic compositions, were at work in Denmark. And to Norway had already drifted Allaert van Everdingen, an excellent landscape painter whose impressions of the north reacted upon Dutch art in the work of Jacob van Ruisdael. It is not strange, therefore, that Camphuysen should have ventured in a region where he may well have seen wide opportunities opening before him as the first representative of the pictorial art of Holland.

The course of his development must have been determined during the six years that he had previously spent at Amsterdam. Here he must have come into relations with Paulus Potter, with whose work his own has so often been confused that more than half his pictures are still mistakenly signed Potter. It is true that Potter was by three years the younger, but he developed very early and appears to have been of a simple, self-sufficient nature. Nor need we assume that in the relations of the two artists Potter alone had anything to give. Perhaps they jointly formed their style. At all events, in many of their pictures they are much alike as regards the peasant types, the occasional preference for a *plein air* kind of treatment, and the lively, stippled handling, each retaining, nevertheless, his own artistic personality—Potter's narrow but within its



Fig. 1. GOVERT CAMPHUYSEN: PORTRAIT GROUP.
Museum, Stockholm.

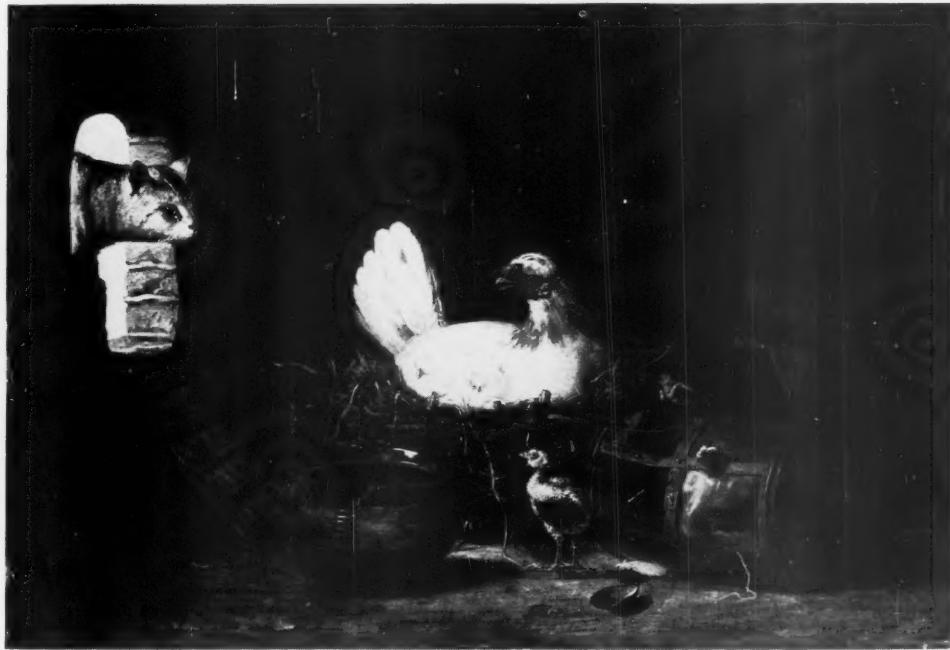
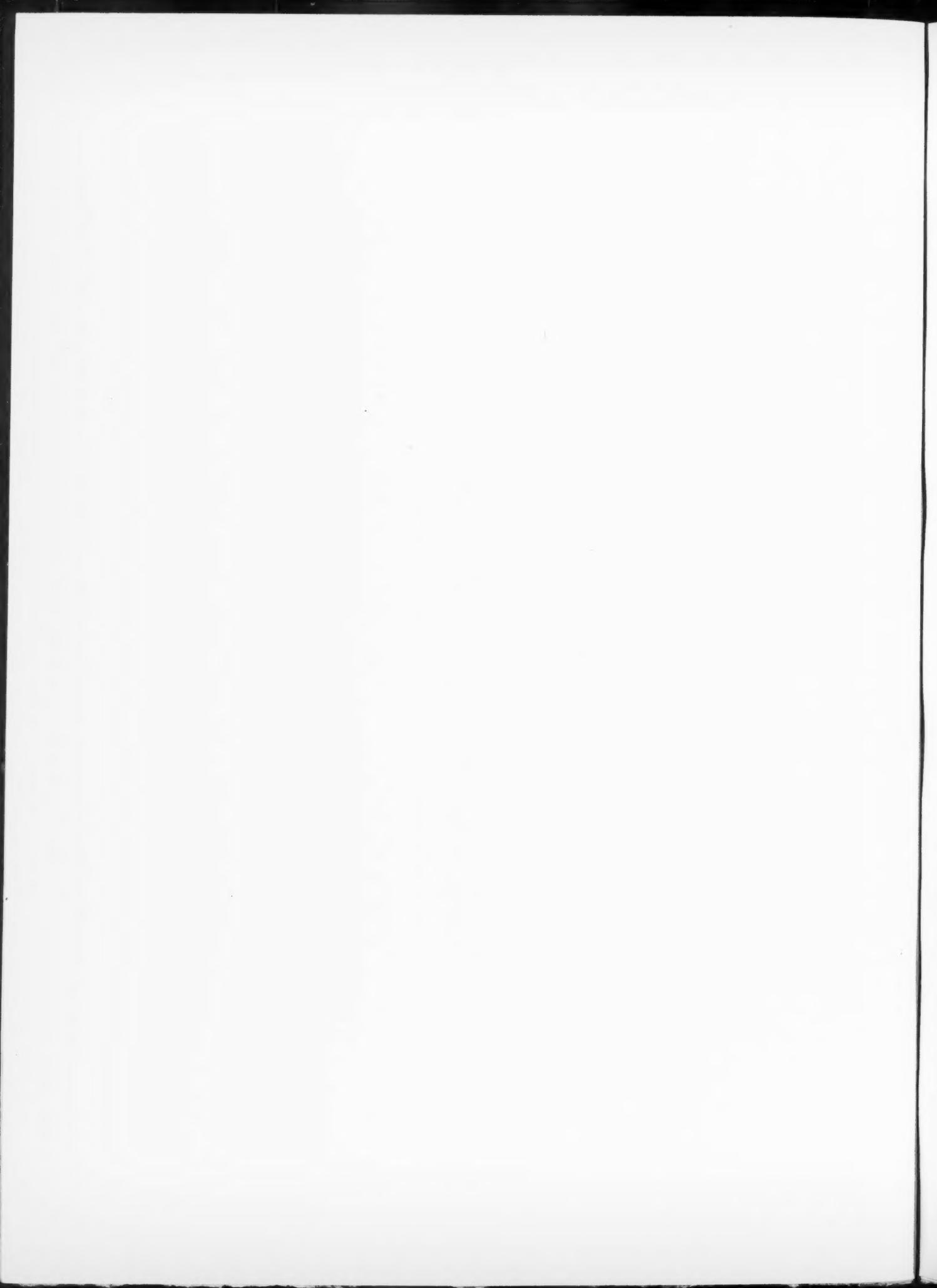


Fig. 2. GOVERT CAMPHUYSEN: HEN ALARMED BY A CAT.
Collection of Mr. John G. Johnson, Philadelphia.



limits well-rounded, complete, Camphuysen's deficient in certain directions but studious, experimental. Camphuysen may have been influenced also by the precocious Isack van Ostade, who was of about the same age, even though Ostade lived at Haarlem, for the currents of art flowed freely back and forth between that city and Amsterdam. Occasionally Camphuysen's outdoor scenes, like the Halt at the Tavern, but more especially his interiors flooded with a golden light, remind us in theme and in conception of Ostade's more naive and more charming art. With Cuyp, again, Camphuysen has sometimes been confused, as in a small portrait group in an open-air setting in the Museum at Stockholm. There are, in fact, resemblances in the foliage and in the way that the light falls on the trees, but of a kind as easily explained by a current tendency evident in almost all the landscapes of Rembrandt's time as by a direct relationship between Camphuysen and the Dordrecht painter who worked at a distance from the cosmopolitan activities of Amsterdam.

As only a very few of Camphuysen's pictures are dated, little more can be said about his development. To his first Amsterdam period probably belong most of his kitchen and stable interiors, two of which, according to Bredius, are dated 1645 and 1650, and also perhaps some of his landscapes, particularly those, like *The Farm*, owned by Mr. Johnson, and a similar painting sold at auction by Frederick Muller at Amsterdam in 1912, where the technique is Paulus Potter's. To his Swedish period may presumably be assigned all the works that are now in Sweden, listed to the number of twelve in Olof Granberg's valuable treatise on the private collections of the country. They include all sorts of subjects—stable interiors, peasant brawls, pictures of poultry, cattle pieces, and even one portrait, with which must be placed the portrait group (Fig. 1) in the Stockholm Museum, painted (as it bears the date 1661) toward the end of Camphuysen's stay in Sweden. To the last decade of his life doubtless belong important works like the great woodland landscape in the Hermitage at St. Petersburg, the Halt at the Tavern in the Johnson Collection, and the Pasture near the Castle in the Wallace Collection at London—carefully composed canvases, all conceived in the same mood, where the figures are better proportioned and less rude in effect than in earlier examples, and more often represent persons of an upper class.

As was the case with all the important painters of Rembrandt's time, Camphuysen did not confine himself to a single narrow range of subjects so that they became a mere basis for the application of a good formula. Instead of that exalting of the exterior aspect above all else which had prevailed in the time of Frans Hals, the pictorial content came again to the front. Great masters like Rembrandt treated it imaginatively; lesser ones, who had to depend more upon direct observation, thought to make their art more interesting by varying their themes. Thus Camphuysen seizes upon all the diverse incidents of the rural life of Holland, painting kitchen and stable interiors, tavern scenes, meadow landscapes, park views, cattle markets, farmyards, chickens and ducks, and portraits. Even a bear-fight and an equestrian portrait are named as among his legacies. Nor can it be said that one kind of subject-matter or another suited him best—only, that he was perhaps least successful in portraiture and that he was particularly good in landscapes with cattle although in other directions he sometimes did equally well.

Instead of enumerating the many pictures that we have from his hand (a task in the main already accomplished by Bredius), I shall merely try to give, by means of a few diverse examples, a general idea of his art.

In America he has found a good friend, for Mr. Johnson owns seven excellent specimens of his work, some of them almost unique of their kind. One of the most unusual is the remarkable picture of a Hen Alarmed by a Cat (Fig. 2) where, sitting on her nest in a stable with a couple of chicks near by, the white hen looks around, apprehensive and angry, at the insolent intruder inquisitively thrusting his head through an opening in the wall. Here Camphuysen's individual point of view clearly appears if we compare him with such painters as Hondecoeter and Aelbert Cuyp, the first that occur to mind in connection with pictures of poultry. He chooses a more dramatic moment than Cuyp whose chickens flock together undisturbed by enemies, and concentrates more than Hondecoeter whose multitudinous fowls are usually flying wildly about, frightened by a descending bird of prey. The coloring also is different, less golden than with Cuyp, less diversified than with Hondecoeter. The white of the hen and the chicks, the light coming in at the window, and the reflections on the shining utensils stand out in strong relief from the prevailing warm brown tone. The broad and vigorous touch,

as well as the incidence of the light, reminds us of Rembrandt, from whose influence in the middle years of the century no one at Amsterdam could escape. But all his own, I may repeat, is the remarkable dramatic quality of Camphuysen's picture, where not only the predatory spirit of the cat but also his predatory attitude is suggested by the portrayal of the head alone, and the alarm of the experienced hen is delightfully contrasted with the simple curiosity of the inexperienced chick.

The finest of Camphuysen's interiors are perhaps in the Museum at Brussels and the Carstanjen Collection at Munich, but I prefer to cite, as showing more fully his characteristic tendencies, the one in the Museum at Copenhagen, a domestic scene in a peasant's cottage where a single great barn-like room serves as living-room, kitchen, and stable. In the foreground sits a woman near a cradle which she is rocking by means of a cord. Not far away the fire is burning in the chimney-place and a cat is warming herself. On the other side of the picture the father is throwing fodder to the two cows that stand in the stall. Sunlight, streaming in at the open door, illuminates the scene and especially the still-life features of the foreground.

There is good reason why this picture should resemble in its composition the work of more than one of the ablest painters of the time, for the artists of Holland were so closely associated in cities separated by such short distances that, especially in this most prolific period, the ties between them were astonishingly close. The intimate expression of domesticity in Camphuysen's scene reminds us of Pieter de Hooch, the rendering of the lofty barn with its brown shadows and the careful drawing of its framework suggest the two Ostades, and the still-life of the foreground, which consists of a copper kettle, an old Delft dish, a jug of the stone-ware of Cologne, and a pendant beef's liver very brightly colored, recalls the treatment of such things in the best early pictures of van der Poel or in those masterpieces in the grand style of Dutch genre-painting, the small interiors of Willem Kalf. The individuality of Camphuysen lies in the blending of these diverse elements into an integral whole presenting a fresh version of the most modest kind of plebeian existence—a version which lacks, indeed, the delicate poetry of Pieter de Hooch but, on the other hand, has none of the coarseness of most of the Dutch painters of peasant life.

Nowhere has the art of genre-painting been better understood than in Holland, where a leisurely episodical method of exposition suited the sedate temperament of the artist. Avoiding the attempt to force the imagination of the observer into sympathy with a lively episode, he gives his theme only such an amount of interest as may lead the eye hither and thither into the various corners of the picture and thus apprise it of the full beauty of the artistic interpretation. What remains in our memory of the actual incidents in the pictures of Ostade, of Metsu, of Terborch? Nothing; nothing more than a recollection of delightful afternoon moods, of gay costumes, of charming gestures. Camphuysen also was a master in the art of choosing the right theme to serve as a starting point for a fine atmospheric rendering of nature. A good example is a picture as plentifully enlivened with figures as the *Halt at the Tavern* in the Johnson Collection (Fig. 3).

A heavy farm-wagon carrying a merry company has stopped before a cottage that nestles cosily under the trees. Two couples in the wagon have already provided themselves with wine, while the man of the third pair, helped by the girl, is climbing back into his place. The fiddler on the driver's seat is playing his little tune and the driver is feeding the horses. While the host disappears into the house with the wine-can, the hostess busies herself with a new arrival, a well-dressed gallant on horseback to whom she is handing up a glass of beer. It is a harmless episode without dramatic point, invented simply to give interest to the interpretation of an open-air summer mood. Therefore the painter has spent less time and pains in characterizing the thick-skulled peasants, awkward of gesture and good-humored of face, than in rendering the golden rays that fall through the dark green foliage, the bright red and yellow costumes vividly relieved against the warm brown shadows around the cottage, and the soft tones of the evening sky.

While this picture shows Camphuysen as a rival of painters like Isack Ostade and Cuyp, with whom the *Halt at the Tavern* was a favorite subject, a simpler composition of a wholly different kind—the *Pool in the Forest*, now in the Hermitage at St. Petersburg—points in another direction. A luxuriant oak-wood surrounds a quiet pond on the borders of which two cows are grazing. In the shadow of a mighty oak that mirrors its trunk in the water two men are drawing in their nets, while on the other side of the picture an aristocratic

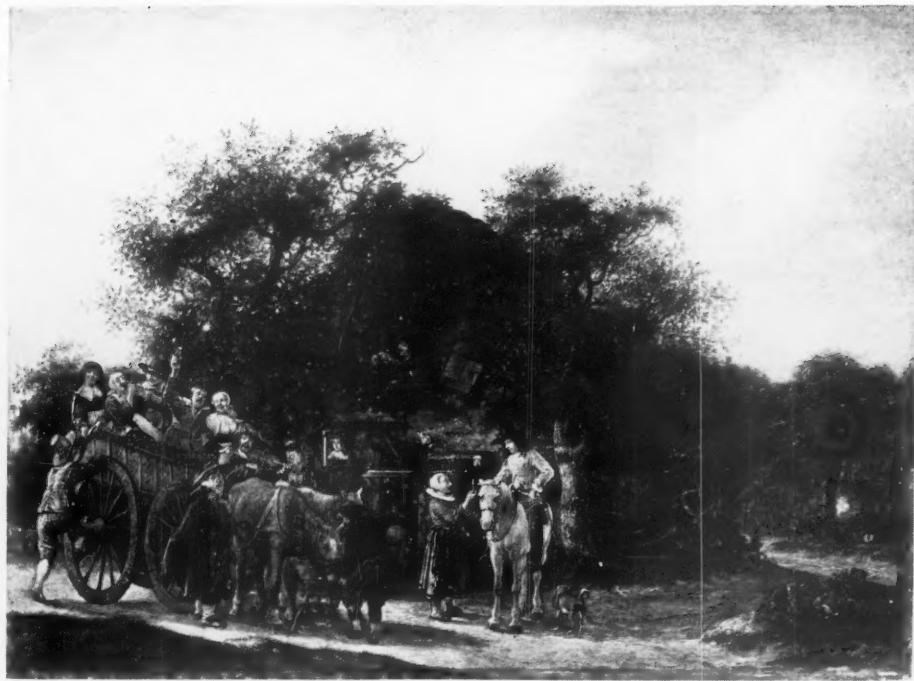


Fig. 3. GOVERT CAMPHUYSEN: HALT AT THE TAVERN.
Collection of Mr. John G. Johnson, Philadelphia.

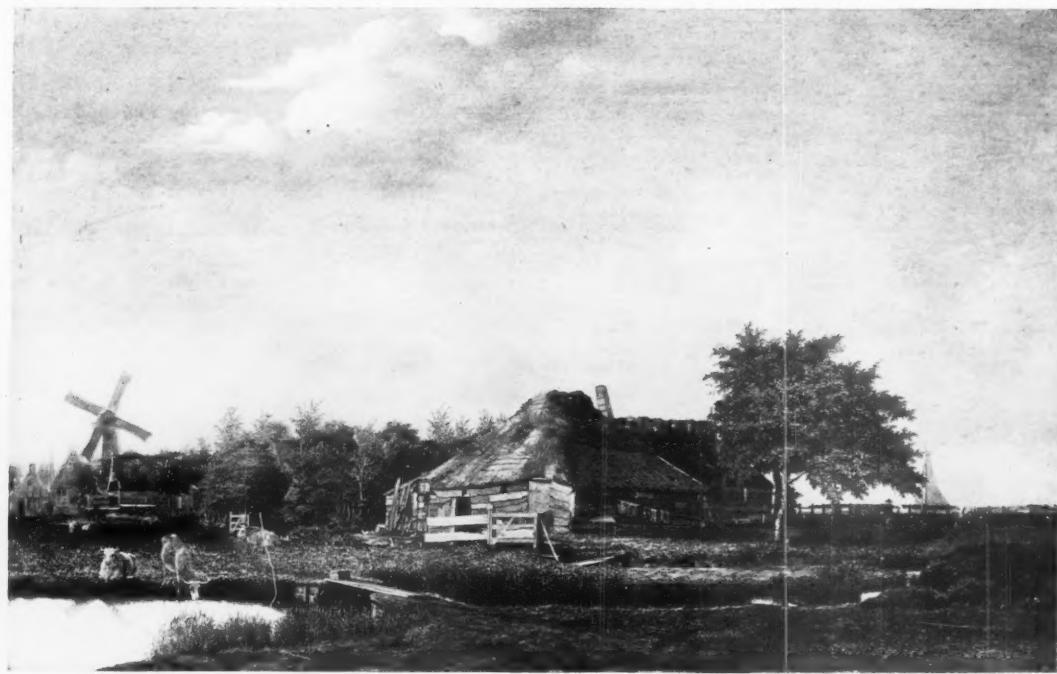


Fig. 4. GOVERT CAMPHUYSEN: THE FARM.
Collection of Mr. John G. Johnson, Philadelphia.

sportsman on horseback examines, as a page holds it up to him, a hare that he has shot. The portrayal of a forest pool recalls the most beautiful works of Jacob van Ruisdael, dating from the seventh decade of the century; the incident of the horseman conversing with a person on foot often occurs in the pictures of Adriaen van der Velde; the cows and the treatment of the background of forest also suggest this painter, and the technique is most nearly related to Potter's. But, once more, everything is adapted, is independently worked over. The passage of bright light where the rider sits on the white horse is delightfully contrasted with the mysterious darkness around the pool, and very far from commonplace are the silvery tone of the landscape and the delicate combination of the purple dresses with the bluish green of the trees and the gray of the sky.

Finally, we have still another side of Camphuysen's art in *The Farm* (Fig. 4), perhaps his most beautiful picture, which Mr. Johnson owns. It is one of the few Dutch pictures of farmstead or pasture where human figures are almost dispensed with in order that the great unvarying features of nature may be emphasized—a conception peculiarly in accord with our modern preferences. Nor would it be easy to find a composition embracing in a more typical way the pictorial motives of Dutch landscape. Here is the large, almost square cottage of the province of North Holland with the hipped roof thatched with straw which covers a single lofty room such as we saw in Camphuysen's cottage interior. In the foreground we have the placid canal with its clear reflections and narrow bridge of planks. On the other side of the house, beyond the elms, runs the raised highroad back of which the sail-boats emerge as though floating over the meadows. Still farther away stand the low, gabled houses of the village and, raised on its high substructure, the windmill, sign and symbol of the land of Holland. All this is subordinated to the meadow in the foreground where the light-brown spotted cows look as though they grew organically from the brownish green grass. And over this simple homely bit of nature spreads the vaporous silvery-clouded sky, wrapping the narrow strip of land in a luminous veil of air.

The small weaknesses of excellent painters are usually more evident than the greater faults of those whose mediocre gifts enable them to treat all things with equal skill but without artistic charm. So we see at once that Camphuysen is in some respects inferior to

painters like Berchem and Lingelbach. He is ponderous, slow to apprehend, and weak in imagination. He is unwilling to attempt more than a direct transcript from nature, and is often unskilful when driven to compose. Again and again he takes counsel of other artists, and he never ceases to search and to experiment. The figures of men and animals in his landscapes often seem mechanically posed and are weak in drawing, particularly when foreshortened. At all these points he was out-distanced by the accomplished Italianizing painters who, possessed of a clever facility in design and execution and a sureness in drawing that seldom went wrong, soon turned their backs on nature and worked out some sort of a scheme which they used with perfect mastery and to which they clung as long as they lived.

Nevertheless, a painter like Camphuysen seems to us more important and more interesting, for anything in process of growth, anything that reveals an inner struggle, appeals to us more strongly than the finished, easily accomplished result behind which nothing lies concealed. Camphuysen's pictures seem more real than those of the painters just named because in every detail he had to recur to nature, because we live over again with him the effort of production. As he is not deceived in regard to his deficiencies, he always begins to work afresh in directions where he has not yet ventured, hoping that here he may achieve perfection. Therefore his work is richer in varied themes and problems than is that of the clever craftsmen who constantly turn in a circle, repeating themselves over and over again. From the sincerity of his character springs also the faithful, loving manner in which he portrays his native soil, the warm sympathy with which he pictures the humble life of the cottage or the pasture. Only a genuine attachment to his surroundings made possible such a harmonious characterization of the farmstead, such a good-natured commentary upon its inhabitants, such an appealing study of all its paintable corners. And only from a genuine artistic endowment could an art develop which persuades one to forget the theme as such in the admirable rendering of its aspect, the incident in the mood that it evokes.

THE FRAGONARDS OF THE JOHN W. SIMPSON COLLECTION · BY JEAN GIFFREY

THROUGH the works of the men of 1830 one of the great phases of French art has been appreciated in America, sometimes sooner and more generously than in France. This deserved recognition came early, in some cases in the lifetime of the artists, and, as a result, we find Millet, Rousseau and their confrères, later Manet and the early so-called Impressionists, better represented in American collections than anywhere else. It is the love of truth and nature, the realism and sincerity, of these men and not their attitude of militant and persecuted revolutionists, which has won for them the recognition of the American public—a public to whom the schools and masters with realistic tendencies have always appealed, the Venetian, Spanish, Dutch, English, the colorists rather than the draftsmen, and rather than historical and mythological subjects, the portraits, landscapes, genre scene and the religious pictures of the primitives. At a first visit to the United States one notes with surprise the almost complete exclusion in Museums of the imaginative scenes of classical masters to the benefit of works by the conscientious interpreters of realities. But the progress of culture and taste has, of late years, developed the eclecticism of American collectors, a few of whom have been seeking not only the best works of the Barbizon men but also those of older French schools, particularly of the eighteenth century; a logical outcome of the already prevailing taste for Louis XV and Louis XVI furniture which had been further helped by the coming to the Metropolitan Museum of the remarkable Hoentschel Collection. We may add that, on the other hand, such artists as the Clouets and Chardin who show realistic tendencies had always been held in high esteem.

There is in New York a house which is saturated with French atmosphere, for not alone excellent examples of Decamps, Rousseau, Corot and of the sculptor Rodin greet one from the threshold, but it holds a collection of works of very high quality by some of the most original and characteristic masters of eighteenth century France. There is to be found as in the famous house of Doucet a still life of Manet opposite one of Chardin's, and both masterworks. There the great Chardin is represented by many excellent examples, for he

is, with Pater and Fragonard, one of the artists preferred by the collector. But the presence of several pictures by Fragonard is a delightful surprise; he is an artist so profoundly, so exclusively, French, that it seems as if he could not be appreciated outside of the country of Voltaire and Diderot. And in fact, he has been neglected by the greatest lovers of French art among foreigners; for example, neither Frederick the Second nor Catherine of Russia had sought him. Moreover, having never cared for official orders and exhibited but twice at the Salons he was little known. He had even neglected to formally qualify as an academician, and being surrounded by generous admirers who fought for the possession of his most trifling works, had taken no pains to make his name known outside of their circle. Until lately therefore his works were rarely found outside of France. The sensational acquisition by Mr. Morgan of the panels which were still decorating the very house of Fragonard at Grasse, and the incomparable charm of this most precious ensemble to be found among the works of the French school, have helped make him known here. But in no other American collection has he so large a representation as in that of Mrs. Simpson where six pictures reveal the different aspects of his healthy, joyous, subtle and most seductive talent.

Here is a so-called *Fanchon la Vieilleuse*, in reality a *Jeune fille à la marmotte* (Fig. 1), who makes one think of the Dutch masters and particularly of Rembrandt whom Fragonard much admired and often copied. The young woman is standing near a table on which rests the box containing the little marmotte whose head is peeping out from under the raised lid. Her dress is extremely simple, a black apron over a brown petticoat and a grey corsage the opening of which is partly covered by a white shawl. The face is youthful, the head is bent slightly in one of those charmingly expressive poses which Fragonard loved, the hair half hidden under a fichu; in the left hand she holds a rustic wide-brimmed hat, while her right arm rests on the box. In the foreground beside her are a basket and a broom which are painted in a manner like that of Chardin, the artist's first master. The background is dark, and the whole picture a fine harmony of ruddy and warm tones where the juvenile head and bust put that resplendent note which reveals the master and makes any signature superfluous, although the little painting recalls



Fig. 1. FRAGONARD: JEUNE FILLE À LA MARMOTTE.
Collection John W. Simpson, New York.

also Chardin, whose serving girls are less coquettish, and the Dutch masters.

In the sales Vassal de St. Hubert (1783), Simonet (1863) and Rothan (1890) figured a *Fanchon la vieilleuse* (also called *Joueuse de vieille*) which is a different subject. A *Jeune fille à la marmotte* figured in the Duclos-Dufresnoy sale in 1795, and Baron Roger Pourtalis who mentions her in his Fragonard (p. 280) says, "This picture was the pendant to a painting of Chardin, *L'Aveugle et son chien*." (A subject known also as *L'Aveugle de St. Sulpice* and *l'Aveugle des Quinze-Vingt*.) In the Vassal de St. Hubert sale the *Joueuse de vieille* was sold with a pendant *L'Aveugle de St. Sulpice* by Chardin. The relations between the two men were intimate and this collaboration must have occurred more than twice. But even in trying his best to work in the manner of his master Fragonard shows his own temperament; when painting a young woman he cannot help giving a little more rose to the cheeks, more expression to the lips; his brush cannot help giving a feeling more languorous, more coquettish. Nothing of the sort could be found in any of the works of the good bourgeois Parisian Chardin was. Considering the dimensions, the coloration, the accessories, as well as the presentation of the subject and the manner of painting of our little picture, we cannot but think that it was originally painted as a pendant to a Chardin. And precisely there is in Mrs. Simpson's collection an excellent *Aveugle de St. Sulpice* which is like the one in the collection of the Baron Henri de Rothschild and like the engraving by Surugue fils (1761), and of the same size as our Fragonard. Is it not possible to think that these two were painted as pendants, and after a separation of many years are now reunited again under the same roof?

The circular bust portraits of *La Guimard* (Fig. 3) and *La Duthé* (Fig. 2) show us the Fragonard painter of the favorite stars of the stage. Of course, his imagination was too compelling, too independent, to permit his ever being a faithful portraitist, and that is why one has great difficulty in distinguishing between his real portraits and his imaginative ones. How grateful we must be that in the features and expression of his models he always put much of his wit and of his heart, for, after all, what we love in his work is the artist himself! We find him at his best in these two seductive portraits of young women

executed in a firm, solid manner and carried out with extreme thoroughness. Mademoiselle Duthé is seen almost full face, the head very slightly turned to the right. She wears a grey silk robe with low square cut corsage edged with ruffled lace, and leans toward the left against a faded blue cushion. The background is darkish, and without the brilliancy of that juvenile face and bosom the picture would be quiet and neutral in tone. The modeling of the flesh is exquisitely subtle, the rose of the cheeks, the red of the lips, of incomparable vividness. Under the regular arcade of the eyebrows the eyes shine with an expression of somewhat daring frankness. The hair, well powdered and partly hid by a veil, frames in the gentlest and most graceful manner the youthful face with its features so delicately and prettily regular, and with its expression so archly coquettish. The portrait of La Guimard shows greater abandon in the pose, more carelessness in the manner in which the head bends over like some tired flower and the arm leans on a grey blue cushion which seems to give way under the slight pressure. Her dress is that symphony of yellows and vivid reds which is frequently found in the works of Fragonard and particularly in his fancy portraits,¹ and a red ribbon brightens up the slightly powdered blond hair. We find the same delicacy of modeling, the same general effect, the same freshness of color as in the other portrait, but pose and expression are more languid with a tinge of bewitching melancholy. These two pendant portraits which have the rare distinction of being still in their beautiful original frames, models of the industrial art of the period, belonged to Baroness Nathaniel de Rothschild and afterward to her son, Baron Arthur, and to F. Walker (or Waller?) of London.

The whimsical freedom of Fragonard finds its complete expression only in subjects which are entirely of his own invention. In them he delights and it is in these subjects of pure fantasy that he is without rival. Engravers have popularized them, and collectors of our day follow those of the artist's time in eagerly seeking for them. They were in such demand that he yielded to pressing solicitations and painted replicas, sometimes several, of the same subject to satisfy his friends. Mrs. Simpson possesses two oval canvases representing *L'Amour* (Fig. 4) and *La Folie* (Fig. 5) of which a certain number of replicas are known. Some have figured in the sales of Leroy de

¹ The same scheme of color is seen in the two imaginative portraits of the La Caze Collection in the Louvre.



Fig. 2. FRAGONARD: MADEMOISELLE DUTHÉ.
Collection John W. Simpson, New York.

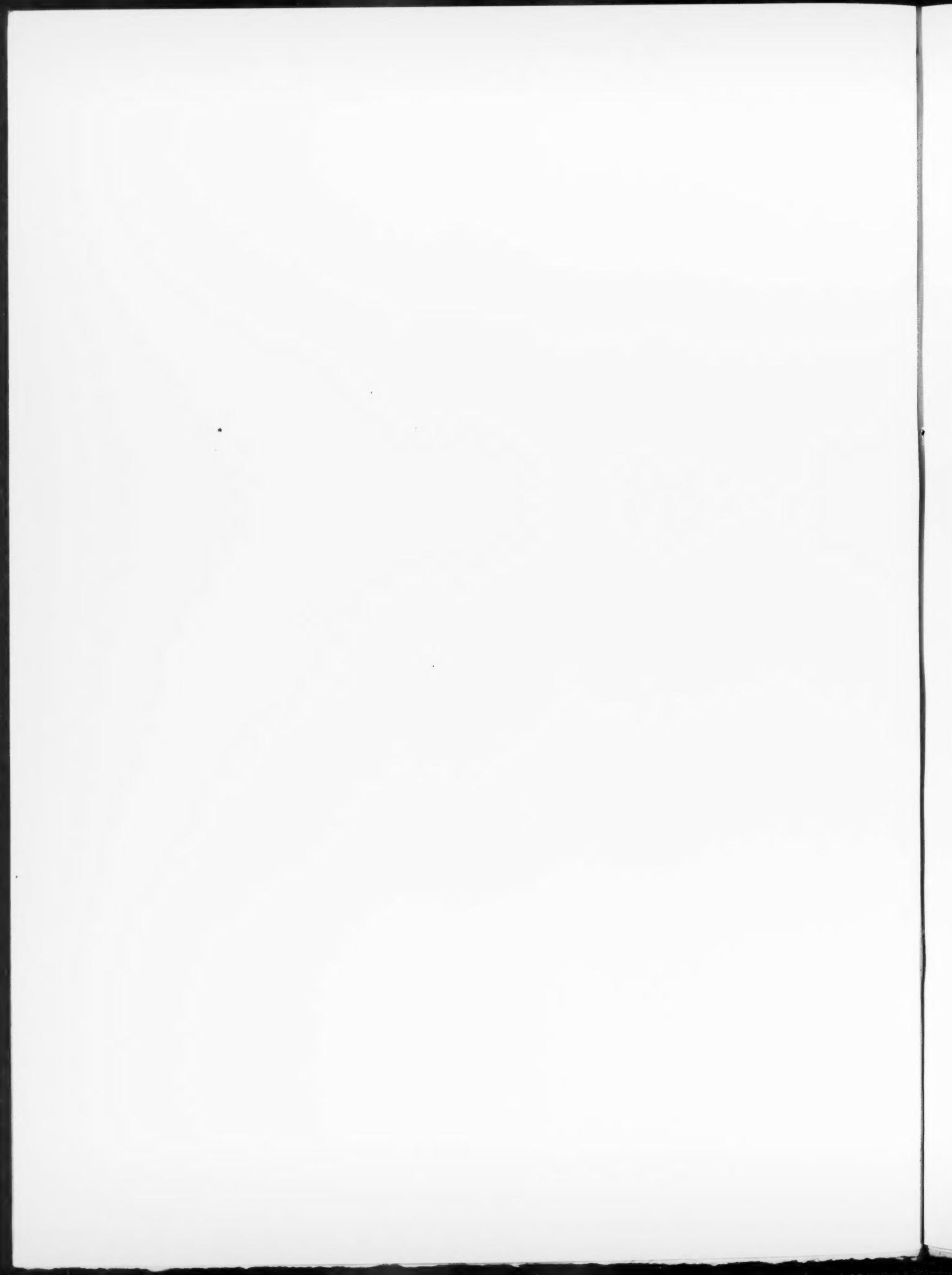




Fig. 3. FRAGONARD: MADEMOISELLE GUIMARD.
Collection John W. Simpson, New York.

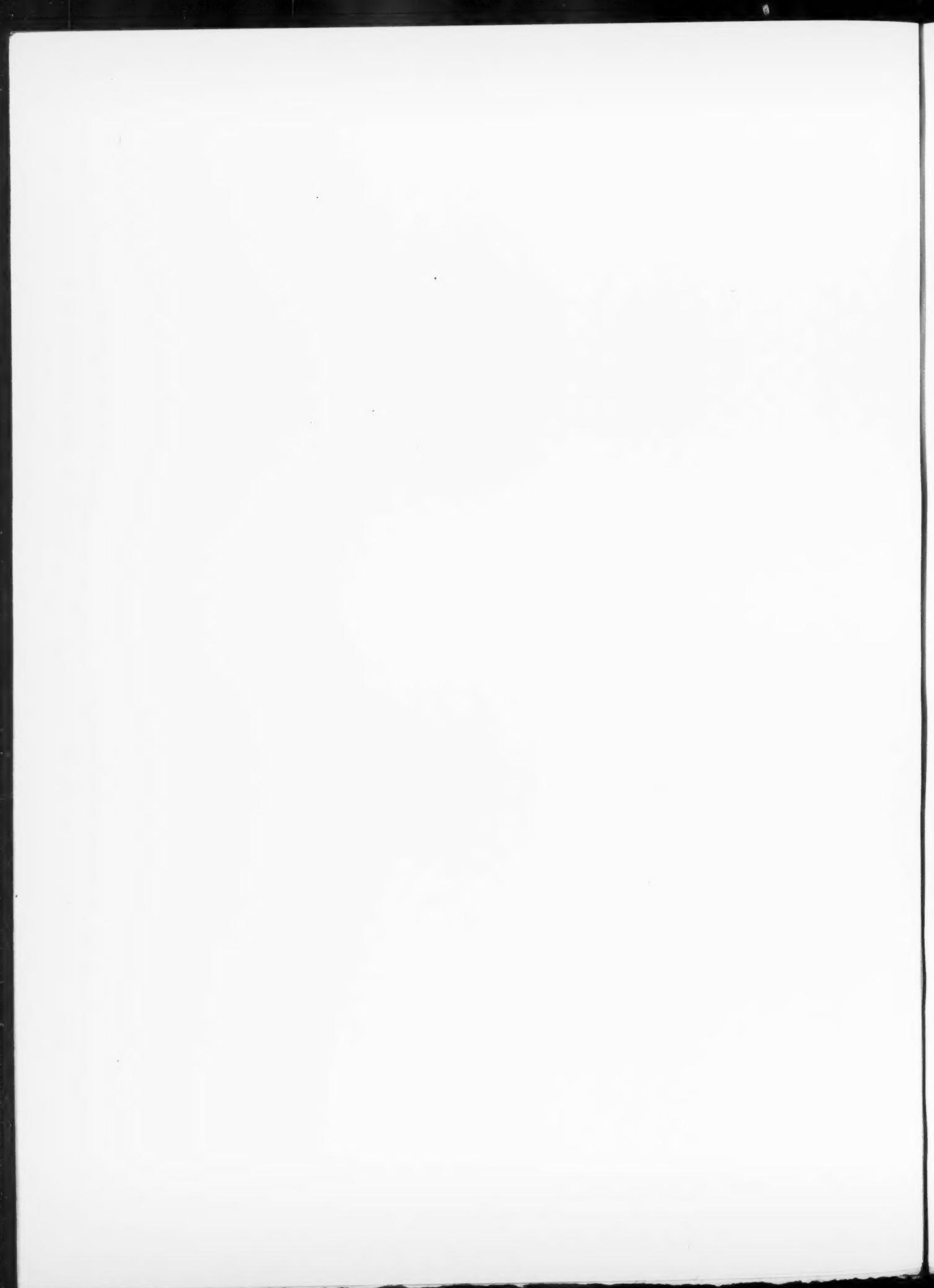




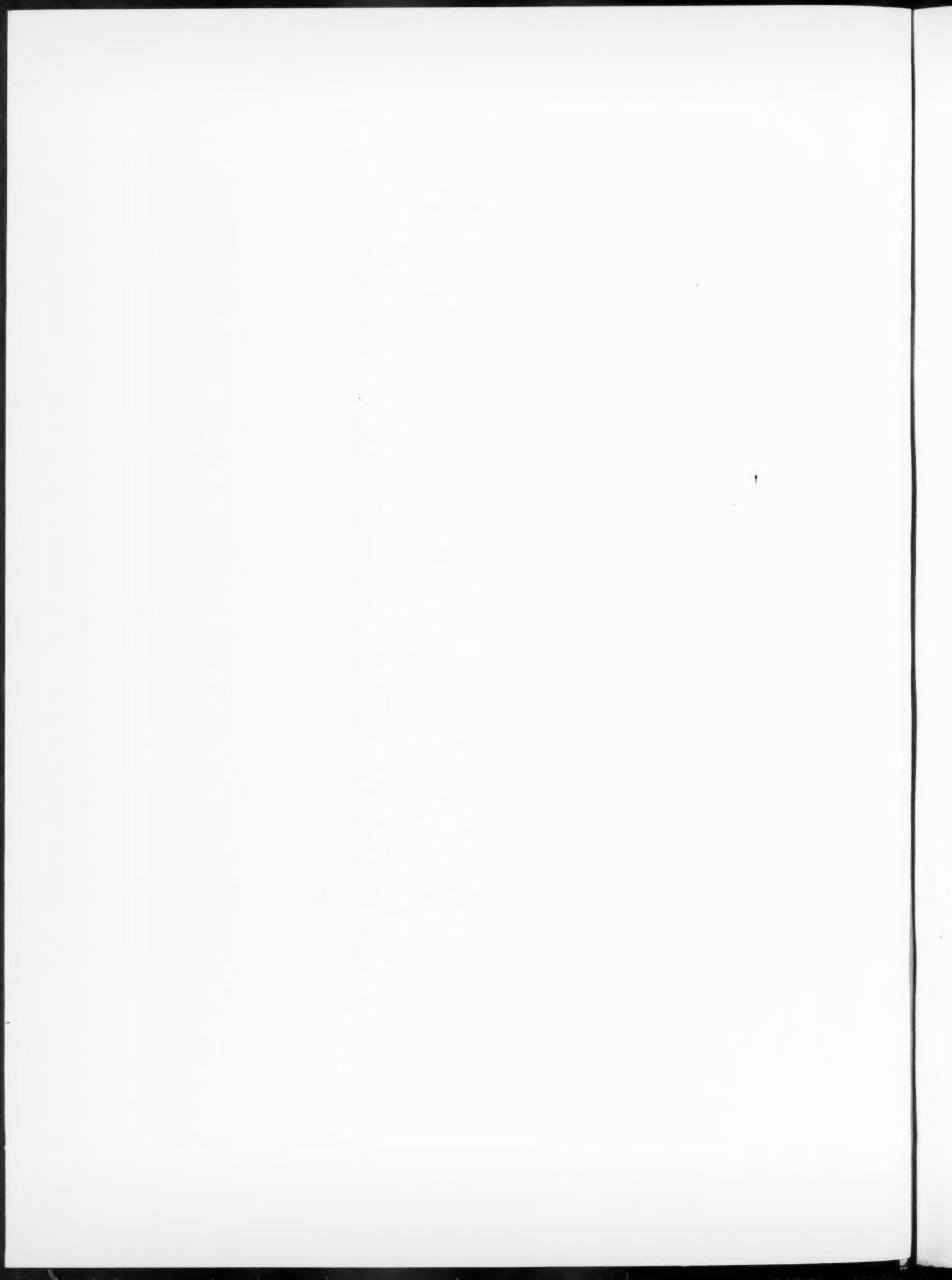
Fig. 4. FRAGONARD: L'AMOUR VAINQUEUR.
Collection John W. Simpson, New York.



Fig. 5. FRAGONARD: L'AMOUR FOLIE.
Collection John W. Simpson, New York.



Fig. 6. FRAGONARD: L'AMITÉ COUPANT DES AILES À L'AMOUR.
Collection John W. Simpson, New York.



Senne (1780, Nos. 56 and 57), Marquis de Veri (1785, No. 59), Folliot (1793, No. 50), Villeminot (1810, No. 25), Tabourier (1898, Nos. 93 and 94), Muhlbacher (1899, No. 21), but it is not possible to distinguish among them; we only know that the Simpson examples are not the ones which figured in the Tabourier and Muhlbacher sales. They are in rarely perfect condition, on their original canvas with the old stretchers, and in the exquisitely sculptured frames which were made for them and the gold of which has gained a wonderful mellow patina. *L'Amour vainqueur* stands beside a rose bush, his quiver lying on the ground before him. He holds in his right hand the arrow he is about to shoot, and raises the index finger of his left hand to his lips as if commanding silence in order that he may the better surprise the imprudent one who has exposed herself to his arrows. In some of the replicas two doves are playing in the sky, here we have one. The scene takes place in a purely imaginary world, a world of dreams, where roses and tender blues melt into one another and color is iridescent and pearly. The execution is rapid, even feverish, as if the artist had been hurrying to depict a fleeting, momentary vision. The light which permeates that small and exquisite picture seems to be reflected from the roses; that of its companion piece, *L'Amour Folie*, is a bit more bluish. There the little *bambin*, spreading his bells with his left hand and with the right agitating his fool's bauble, disports himself carelessly, heedless of the couples of cooing doves he is startling. In such a way does he roam through the world utterly unaware and unmindful of the result of his antics. *L'Amour Folie* is painted with a kind of passion, in a wildly joyful mood, and its facture is even more subtle, more refined than that of its pendant.

Fragonard excelled in the representation of the little adventures, the caprices, of love, a genre extremely in vogue at the time and which was treated with the grace and delicate lightness it demands only then. An *esquisse*¹ of the Simpson Collection is one of the most delicious variants upon this inexhaustible theme. In the sky, on clouds which clearly indicate that Fragonard was a pupil of Boucher, the artist shows us a very young girl Love holds in his embrace, and

¹ *L'Amitié coupant les ailes à l'Amour* which figured in the sale of the architect Trovard (1779) is the sketch for one of the *dessus de portes* of the Château of Louveciennes which Madame Du Barry bought of the painter Drouais. It is interesting to note that Fragonard painted for this château the pictures which decorated his home at Grasse and were bought by Mr. Morgan a few years ago.

who hopes to secure the fickle god by tying his dove wings with a rose ribbon. Two doves are playing at their feet. This little scene is painted with a few extraordinarily precise and witty strokes of the brush, and in a harmony of white, rose and blue which helps give it the very bloom and freshness of youth. It recalls and equals the most delicate works of the master, who is never so big as in these little pictures. No one has found so many charming variants on the subject of love, its joys and troubles, and has put such grace and lightness, such subtle and exquisite color, such splendid painter-like qualities in its representation. What a page would be missing in the book of Eighteenth Century France, and in the genial history of painting, if Fragonard had been docile and remained what his parents ambitioned for him, a Parisian *clerc de notaire*!

A DOUBLE PORTRAIT BY FRA FILIPPO LIPPI . BY JOSEPH BRECK

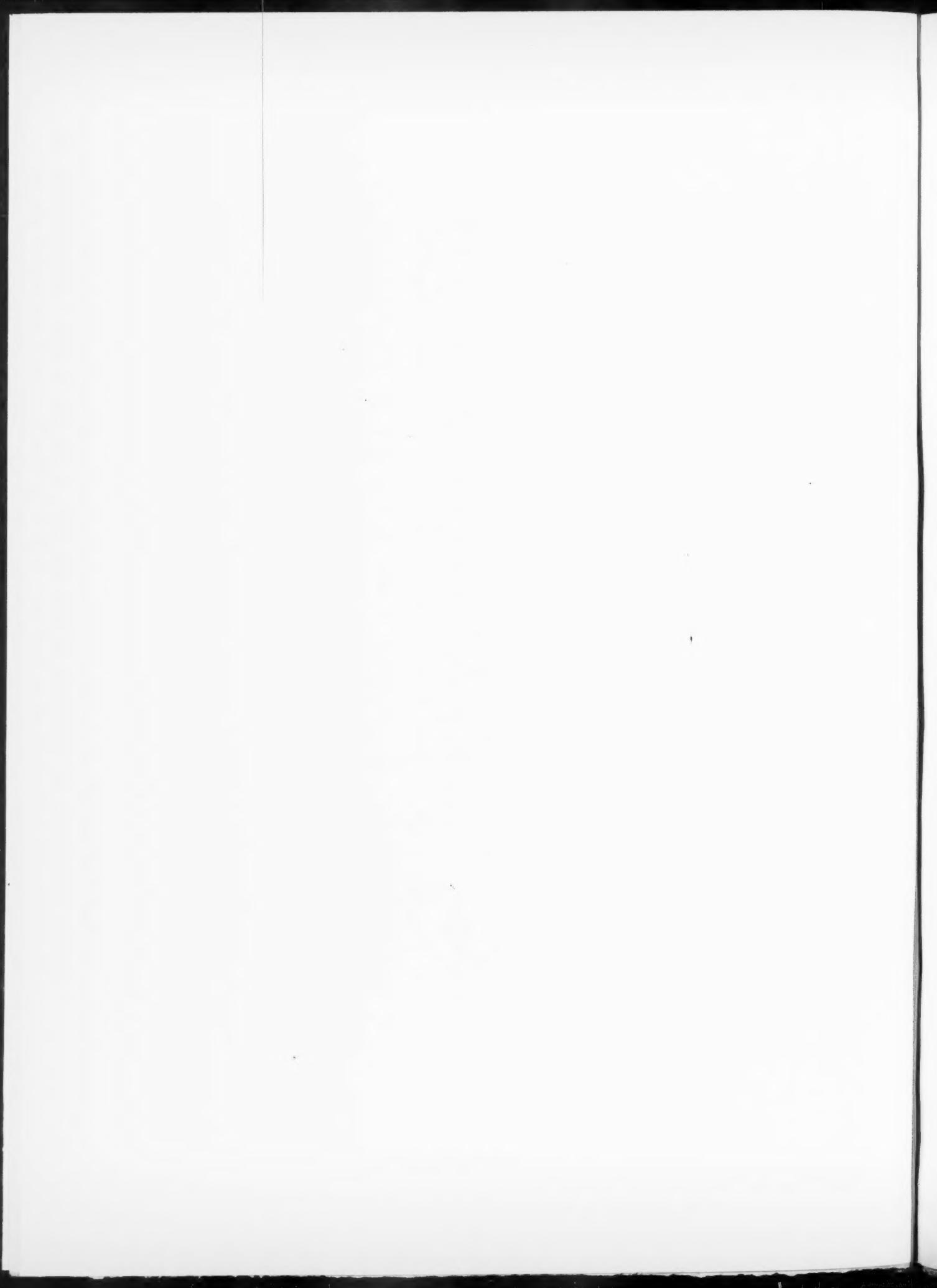
THE Florentine double portrait with the Scolari arms, a most attractive picture given to the Metropolitan Museum by Mr. H. G. Marquand with other paintings in his collection in 1888, has curiously enough never received anything like adequate publication. In an article on Italian paintings in New York and Boston, which appeared in the *Gazette des Beaux Arts* in 1896, Mr. Bernhard Berenson devotes a brief paragraph to this painting (p. 200), but as far as I know, the portrait, which was not illustrated in Mr. Berenson's article, has not otherwise been published.

According to a note in the Museum Catalogue, the picture was purchased in Florence about 1829 by Thomas J. Sanford, who bequeathed his collection of Italian paintings to Lord Methuen, from whom the portrait was acquired by Mr. Marquand in 1883.

The painting is on panel, 24 $\frac{3}{4}$ inches in height by 16 $\frac{1}{8}$ inches in width. It is in excellent condition with scarcely any retouches. In consequence, the purity of the colors has largely been preserved. Contrasting with the grey architectural background, the crimson of the lady's gown, pale red-violet in the high lights, is a passage of brilliant color, its value enhanced by the white bordering of fur and by the dark olive-green of the sleeves, richly patterned with gold.



Fig. 1. FRA FILIPPO LIPPI: DOUBLE PORTRAIT.
Metropolitan Museum of Art, New York.



The scarlet lappets of the head-dress, shimmering with gold and the lustre of pearls, introduce a daring but successful note into the color scheme. This scarlet, a deep vermillion, is repeated in the man's berretto. Through the open window one sees a little of the sky, a long street bordered with trees, several villas, and distant hills. It is a fascinating bit of country; one would like to walk there. But the artist had another purpose in mind when he posed his fair lady before the window with the view. The varied interests of the landscape emphasize by contrast with simplicity the delicate modeling of the face, and the olive and cool greens give brilliancy to the silvery flesh tones, flushed with pink in the rounding of the cheek. The effect is exquisite, the quality of smooth ivory faintly tinted. The blond hair, where it is uncovered by the head-dress and drawn smoothly back, can hardly be distinguished, as it glints in the light, from the smooth forehead. The flesh tones are echoed, in a minor key as it were, in the man's profile. Add finally the sparkle of the jeweled ornaments, the pearl necklace, the pearls of the head-dress, the crystal brooch, the gemmed rings.

The hem of the open sleeve is ornamented, in the fashion of the day, with a motto embroidered in gold and further enriched with small pearls. Unhappily it is incomplete, or at least, I have not been able to decipher it. It had presumably a moral or amatory significance. A number of examples of this kind might be cited. Five *donzelle* of madonna Isotta d'Este wore on their sleeves the amiable statement: *Loaiumant.vuoil.finir.ma.vie.* The motto of Bianca Maria d'Este was *nul.Bien.sans.poine*.

These details of costume, the sumptuously embroidered gown and peaked head-dress with lappets, are important not only in themselves as a faithful record of the gala dress of a Quattrocento Florentine lady, but also because they afford us an assured indication of the approximate date of the painting. This fashion of dress, called *alla Parigina*, was introduced from France early in the fifteenth century. One of the earliest representations of it in Florentine painting occurs in the well-known cassone panel in the Accademia, Florence, depicting the festivities of the Ricasoli-Adimari marriage (in 1421). Numerous instances may be noted in the paintings of the succeeding three decades. The print from the Piot Collection, now in Berlin, of a woman's head in profile is a notable example among

engravings of the period. The peaked head-dress with the lappets is very similar to that in the Marquand painting. The Piot print has been dated about 1440-50 by Dr. Lippmann in an article on this rare engraving.¹ Piero dei Franceschi in his frescoes at Arezzo (1453—before 1466) makes picturesque use of the fantastic, peaked head-dress. The mode was apparently at its height between 1420 and 1450. The next decade witnessed a diminution in popularity and between 1460 and 1470 its distinguishing features were modified or disappeared. From the evidence of the costume, taking into consideration other factors as well, we may consequently date the Marquand double portrait about 1440.

The bust portrait with the face in profile was one of the most characteristic forms of portraiture in the Quattrocento, but the combination of two profiles in one composition is distinctly unusual. There can be no question of the man's head having been added later; an examination of the surface of the panel makes that evident and besides, the head is essential to the unity of the composition. We may assume that the two portraits represent a betrothed or newly married couple. It was customary, however, to have such portraits painted on separate panels. But the Marquand painting is out of the ordinary in more ways than one. The architectural background, considering the date of the painting, is decidedly a novelty. If we except the landscape background of the Battista Sforza by Piero dei Franceschi, should we include him among Florentine painters, the other Florentine portraits of the group to which this painting belongs have either a simple background of sky, broken with a few light clouds, or else a conventional background of one color. Our painter is consequently an innovator, and the representation of the youth looking in through the window may be considered in the light of an experiment. For the painter, rapt with the vision of a gorgeous gown, fitting shrine for his charming sitter, the plan had its obvious advantages. One may doubt, however, if the experiment was entirely successful as far as the swain was concerned. To be relegated to the obscurity of looking at your beloved through a window was not, one may imagine, wholly to the liking of masculine Florence.

To be sure, as a means of attracting attention, the coat of arms was some compensation. Our gallant, it will be noticed, has his

¹ F. Lippmann: Unbeschriebene Blätter des XV bis XVII Jahrhunderts, in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1880, pp. 11-16.

hands gracefully resting on a small embroidered cover blazoned with the Scolari arms, or, three bends sable. The arms of the Scolari, a branch of the Buondelmonte family, were originally argent, three bends azure, but the tincture was changed when the Scolari joined the Ghibelline faction. To this family belonged the famous captain, Pippo Spano, whose portrait—swaggering with drawn sord—Andrea del Castagno painted in the frescoes of the Villa Pandolfini at Legnaia (now in Sant'Apollonia, Florence).

Just which member of the Scolari family is represented in this double portrait is difficult to determine. If I may venture an opinion, the youth is Lorenzo di Ranieri Scolari, who was born in 1407 and died in 1478, being buried in S. Maria Novella. He married in 1436 Angiola di Bernardo Sapiti, a Florentine lady of good birth.² Lorenzo was twenty-nine years old when he married. This agrees perfectly with the apparent age of the man in the Marquand portrait which, as I have said before, may be dated from the style of the woman's costume and for technical reasons about 1440, that is, within a few years of the marriage of Lorenzo Scolari. At the same time, the identification can not be considered complete. During the years within which the portrait must have been painted there were possibly in Florence besides Lorenzo several brothers and a nephew, the facts of whose lives are too little known to allow us to discard them, with two exceptions, as impossibilities. The reader is referred for further details to the admirable compilations³ of Conte Litta. The dates, however, of Lorenzo's life agree so well with the probable facts in the case that it is tempting to recognize him in the male profile of the Marquand painting. Still, of course, until more definite evidence can be advanced this must remain only a plausible conjecture.

Lorenzo and his brothers, Giovanni and Filippo, Litta informs us, were the heirs of Pippo Spano, who gave to them his Florentine possessions. In 1426, after the death of the great captain, the Emperor Sigismund took their affairs to heart and wrote an affectionate letter recommending them to the Florentine Republic. Lorenzo had remained, with many other Florentines, at the court of the Emperor Sigismund, where his relationship with Pippo Spano assured him

² The Sapiti arms, gules, three bends azure, bordered with or, are curiously like those of the Scolari, differing, it will be noticed, only in the tinctures and border.

³ Pompeo Litta: *Famiglie celebri italiane*. Milan, 1819, etc.

a welcome. But when the Florentine Niccolò Lamberteschi, commanding the fleet on the Danube, was defeated by the Turks in 1427, the Florentines were compelled to withdraw from the court in disgrace. Lorenzo then returned to Florence, where, as there was peace between Guelph and Ghibelline, he lived without molestation. When the all-powerful Cosimo dei Medici, wishing to conciliate the *magnati*, transferred, in 1434, many from this order to that of the *popolari*, Lorenzo was among the number. This privilege was also conferred in the same year upon his brothers Giovanni, Carniano, Filippo, Giambonino and a nephew, Giandonato. Litta says that Lorenzo, having returned to Florence ". . . ormai unico superstite della diramazione degli Scolari, vi dimorò senza molestie, etc." If this were true, that Lorenzo was the only surviving member of the Scolari branch in Florence, it would facilitate our task of identification, but unless more is known of the lives of Lorenzo's brothers than Litta gives, the statement seems to require qualification.

The attribution of portraits is generally attended by peculiar difficulties since the artist has less opportunity in them to use those conventions of drawing which form, as it were, his sign manual. The original attribution of the Marquand double portrait to Masaccio, however, is obviously incorrect. The present official attribution to an artist of the Florentine School about 1460 is correct as far as it goes, with the exception of the date which is earlier than 1460. In the paragraph already mentioned, Mr. Berenson advances the opinion that the panel is by Paolo Uccello.⁴ This attribution does not seem especially convincing. I have thought for a time, led to this belief by the fine color relations and quality of light, that the painting might be by Domenico Veneziano. I understand that Mr. F. J. Mather, Jr., among others has long been of this opinion. But a careful study of the picture has convinced me that the Marquand panel, although worthy of Domenico, is nevertheless not by him. Nor is it by Piero dei Franceschi, at whose door, like so many foundlings, most profile portraits similar to ours have been left, only to meet with cold refusal. And in their turn, we must discard the names of

⁴ See also third edition (1909) of Mr. Berenson's Florentine Painters of the Renaissance, where the painting is listed as by Uccello and described as a double portrait of two members of the Portinari family. The arms, however, are certainly not those of the Portinari, an error also occurring in the Museum's catalogue of paintings.

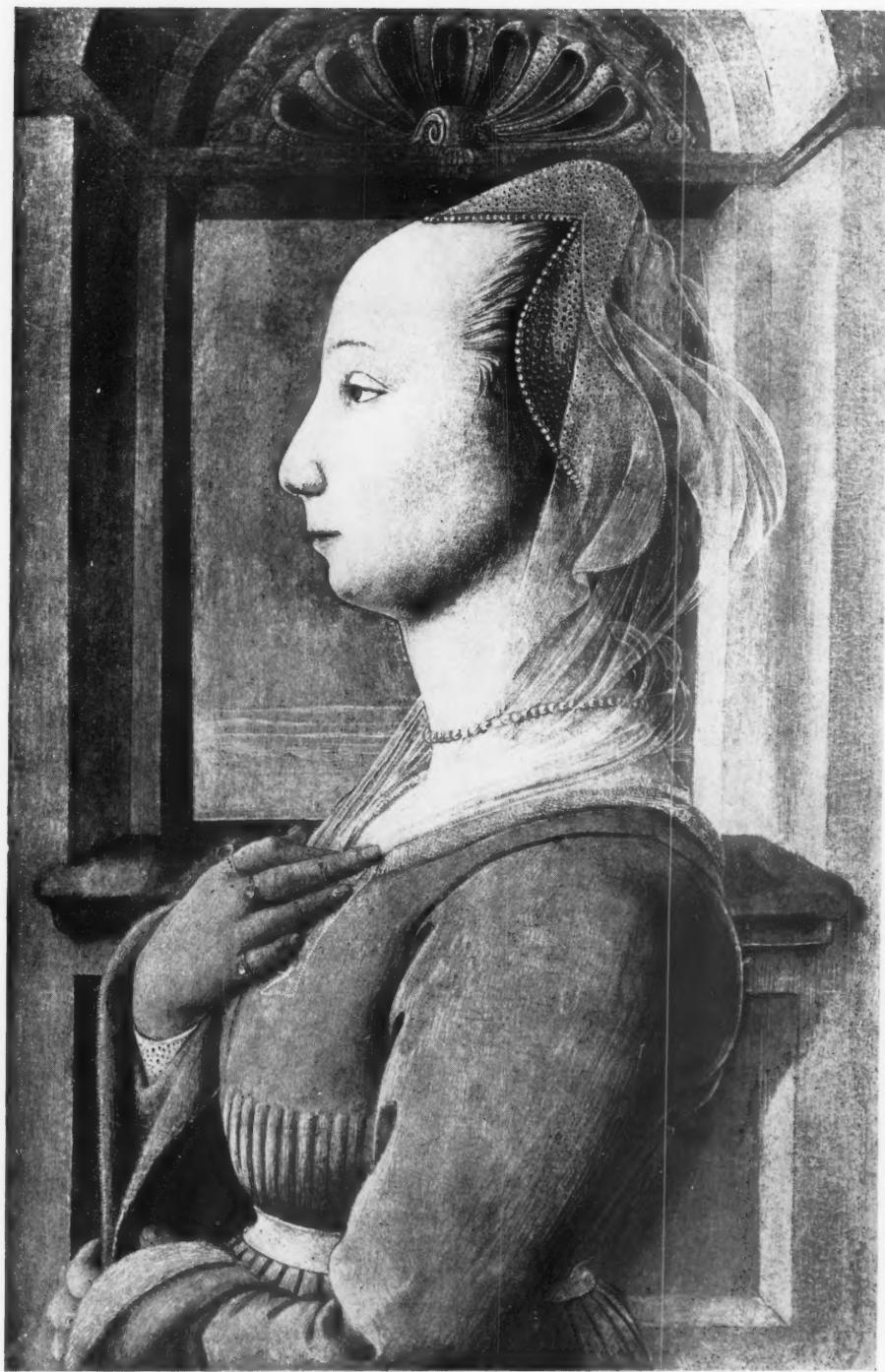


Fig. 2. FRA FILIPPO LIPPI: PORTRAIT OF A LADY.
Kaiser Friedrich Museum, Berlin.

Baldovinetti and Pollaiuolo. The Marquand painting is by none of these.

The master, however, painted more than one portrait. I have discovered the same hand unmistakably in a profile portrait of a woman, recently purchased by the Kaiser Friedrich Museum, Berlin. This painting, much obscured by repaint and dirt, was formerly in the Taylor Collection. It has now been cleaned and reveals itself, although not so attractive a painting as the New York panel, an extremely interesting work of the great period of Italian painting. The sitter, a lady of more years than charm, is represented in profile to the left. Her right hand she holds to her breast, while in her left she gathers up the folds of her right sleeve. She wears a green gown bordered with white fur and a peaked vermilion and gold head-dress edged with pearls. The architectural background, of light grey and colored stone, has an open window with a distant sea-scape and a vast expanse of blue-green sky streaked at the horizon with long, thin clouds.

The similarity between the Berlin and the New York portraits in the use of architectural backgrounds, in the costumes, pose, and general composition, should be obvious at the first glance. More important still is the identity in style of drawing of the soft, childish hands with the tapering, straight fingers bending only at one joint; of the nose with rounded end and small nostrils; of the thin lips; of the staring, rather expressionless eyes; of the sharply defined profile. Both paintings are beyond any doubt the work of the same artist.

Writing on the newly acquired Berlin portrait,⁵ Dr. Bode pronounces this master unequivocally to be Fra Filippo Lippi. At first thought, perhaps, this attribution is a little startling, but a stylistic comparison of the portraits with such early works by Fra Filippo as the Camaldoli Virgin in Adoration and the Annalena Nativity, both in the Accademia, Florence, the Berlin Nativity, the Munich Annunciation, the Adoration of the Magi in the Cook Collection, Richmond, and the two lunettes in the National Gallery, London, proves beyond doubt the correctness of the ascription. The Camaldoli panel, painted for the wife of Cosimo dei Medici, about 1434 or a little later, should be studied in particular. Note the drawing of the hands; the delicate, spiritual type of face, reminiscent of Masolino;

⁵ W. Bode: Ein Frauenbildnis von Fra Filippo Lippi, in *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1913, pp. 97, 98.

the exquisite precision of the finish; the contrast of the light, brilliant tints of the central figures with the sombre background. The peculiar notched folds of the Virgin's sleeve is closely paralleled in the Berlin portrait. In the slightly later Annalena Nativity there is a male profile portrait which should be compared with the similar profile in the Marquand panel. The technique, drawing and color of this picture again support the Fra Filippo attribution for our two portraits. Fra Filippo's manner of drawing the face in profile may be studied in several pictures of this early period, which ranges from about 1431 to 1441; for example in the Munich and London Annunciations.

Dr. Bode lays stress upon the evidence afforded by the architectural background in the Berlin portrait. The shell ornament over the window is characteristic of Fra Filippo but does not occur in other portraits of the time. It was evidently a favorite motive with him since it is found in the Munich Annunciation, the Louvre Virgin Enthroned, the Lateran Coronation of the Virgin, and in several later works. In the Berlin portrait, small points of gilded composition material, now mostly lost, were used in the head-dress as a further enrichment, and in the Berlin picture there is also a contrast of different colored stones in the architecture. Both these traits, as Dr. Bode points out, are characteristic of Fra Filippo.

It must be remembered that the Berlin and New York portraits were painted only a few years after Fra Filippo had left the Carmelite Convent (in 1431), where he had been placed as a child by his aunt (about 1414). They were painted at a time when he had not yet attained the full individuality of his later works; when the lessons and example of his probable early teacher, Lorenzo Monaco, and of those two great masters of the Brancacci Chapel, Masolino da Panicale and Masaccio, were still fresh in his mind.

In the exquisite refinement of his early pictures we may trace the influence not only of Lorenzo Monaco but also of Fra Angelico. To these masters *en retard*, he owed his fondness for light, clear colors and his partiality for the miniaturist's richness of ornament. At the same time, Fra Filippo did not study in vain the frescoes of Masolino and of Masaccio in the Brancacci Chapel. Fra Filippo was a youth of some sixteen or seventeen years of age when Masolino da Panicale⁶

⁶ The indebtedness of Fra Filippo to Masolino is apparent in several of the early paintings. It is significant that the Camaldoli panel of The Virgin adoring the Divine Child and the much injured Annunciation in Munich, probably a work of Fra Filippo's school, were long attributed without hesitation to Masolino.

began to paint in this famous chapel of the Carmelite Church the great series of frescoes which, left incomplete on his departure for Hungary in 1426, were continued by his pupil Masaccio. To the teachings of these masters, direct or indirect, he owed all that was best in his work. The lessons in naturalism he learned then saved him from the pettiness of the mere illustrator. This wholesome influence on his art was never too strong, but in his early works, if ever, it is reasonable to expect to find evidence of an enthusiastic study of nature. Surely this evidence is supplied by the Berlin and New York portraits. With what uncompromising reality the profiles are drawn! No flattery here. The strong light in which the forms are modeled becomes an engrossing problem; the architecture of the room with its perspective and play of light and shadow a *tour de force*.

In concluding his brief but illuminating note on the Berlin portrait, which he dates about 1440, Dr. Bode makes the statement that it is the earliest known single portrait by a Florence artist. I believe the bust portrait of a young man, in Mrs. Gardner's collection, Boston, attributed by Berenson to Masaccio, is earlier than the Berlin portrait, but no other exceptions come to mind. The Marquand painting, however, is certainly of the same date as the Berlin portrait, although a somewhat more elaborate performance. The Metropolitan Museum may be congratulated on having in its permanent collection so beautiful and important a painting by one of the great Renaissance masters as the Marquand double portrait by Fra Filippo Lippi.

RALPH ALBERT BLAKELOCK · BY ELLIOTT DAIN- GERFIELD

MR. BLAKELOCK was born in New York, on Greenwich Street, I think, in 1847. His father, an Englishman by birth, was a homeopathic physician. There is little record of the boy's earlier years, no evidence that much time was given to education, and always he seems to have had the love of painting and a passionate love of music. Whether these gifts descended to him from some ancestral source, we do not know, or whether, as in so many distinguished cases, his gifts came to him directly; in any event, he heeded the call of art and very early in life began to paint.

His desires did not lead him to enter any art school, or seek the guidance of any special master.

He began to teach himself by the laborious but most valuable method of close study from nature. Very painful are those early ventures, for some of them still exist, and wholly devoid of any suggestion of the knowledge of craft. One may imagine him doing precisely what other boys have done—trying with small brushes to reproduce every little thing before the eyes. How tiny are the touches, how feeble the grasp of form in its largeness of character, and yet there is so much of faithful devotion to his task that we know both hand and brain were gaining in power and understanding. We may believe, however, that at the outset he was not equipped with great powers of observation.

With Blakelock his training was slow and achieved under great handicap. Revelation did not come until later. He never went abroad, although he was an intense lover, we are told, of the old masters. Just what that means it is difficult to say, because at the time we had, in America, little which was of value from the great painters of long ago. The museums were much cluttered with trash, since removed, and the great wave of importation, inaugurated by dealers and collectors which has brought to us many of the precious canvases of the world, had not begun. We must believe, then, that his love was based on photographic reproduction, which is admirable ground for study, but one is forced to consider form alone in these works since color is denied, or at best only suggested.

Later we are to say that Mr. Blakelock was a devotee of color, one to whom color was pure music. Whence, then, did his inspiration come? The answer is not easy. Probably when he made his first journey to the West and began to study the Indians. When the barbaric depth of their color, the richness and plenitude of reds and yellows, the strength of shadow and brilliancy of light awakened his vision and set tingling those pulses of the brain which control the color emotions. His own soul, an untamed one, responding to no conventional law, these children of forest and plain appealed to his deepest instincts. Until the end of his career they ever and again recur in his compositions. Never, I think, did he attempt portraiture—Indian portraiture—but the nomadic life, the incidents of daily routine, the building of canoes, or pitching of encampments,

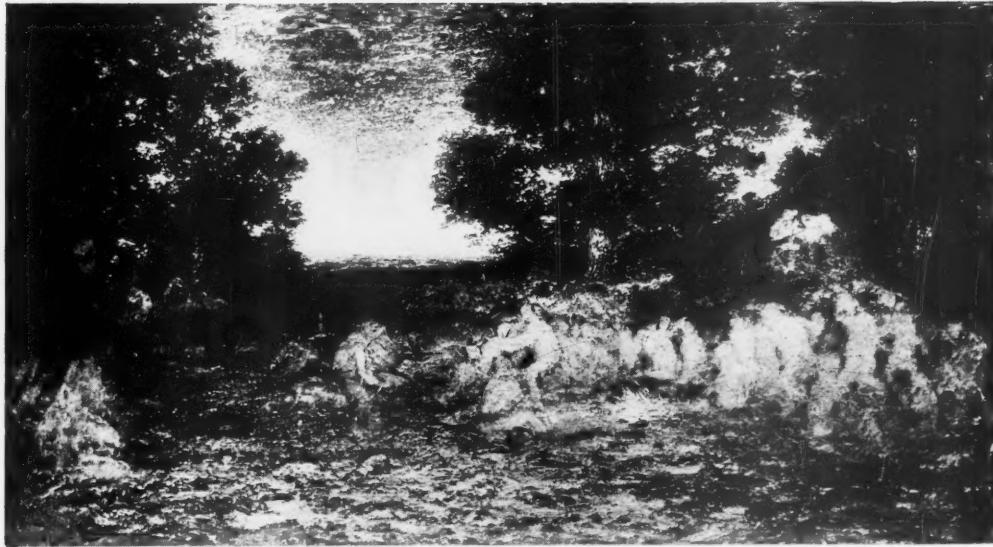


Fig. 1. BLAKELOCK: THE GHOST DANCE.
Collection of Mr. J. G. Snydacker, Chicago.

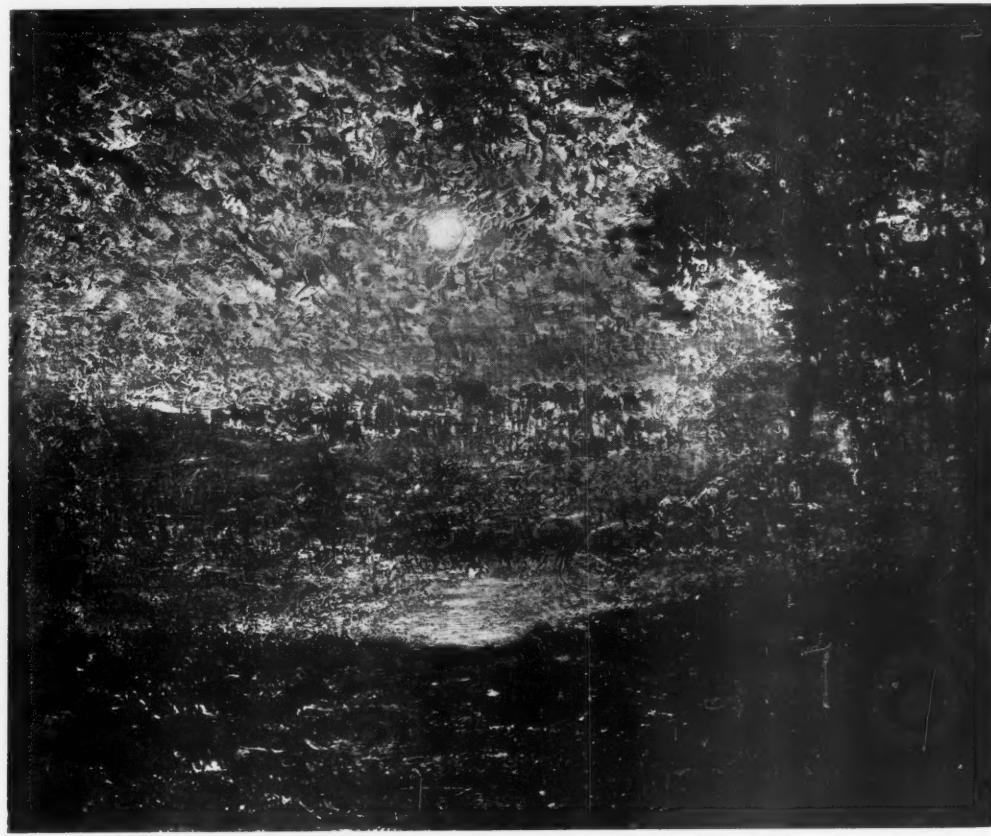
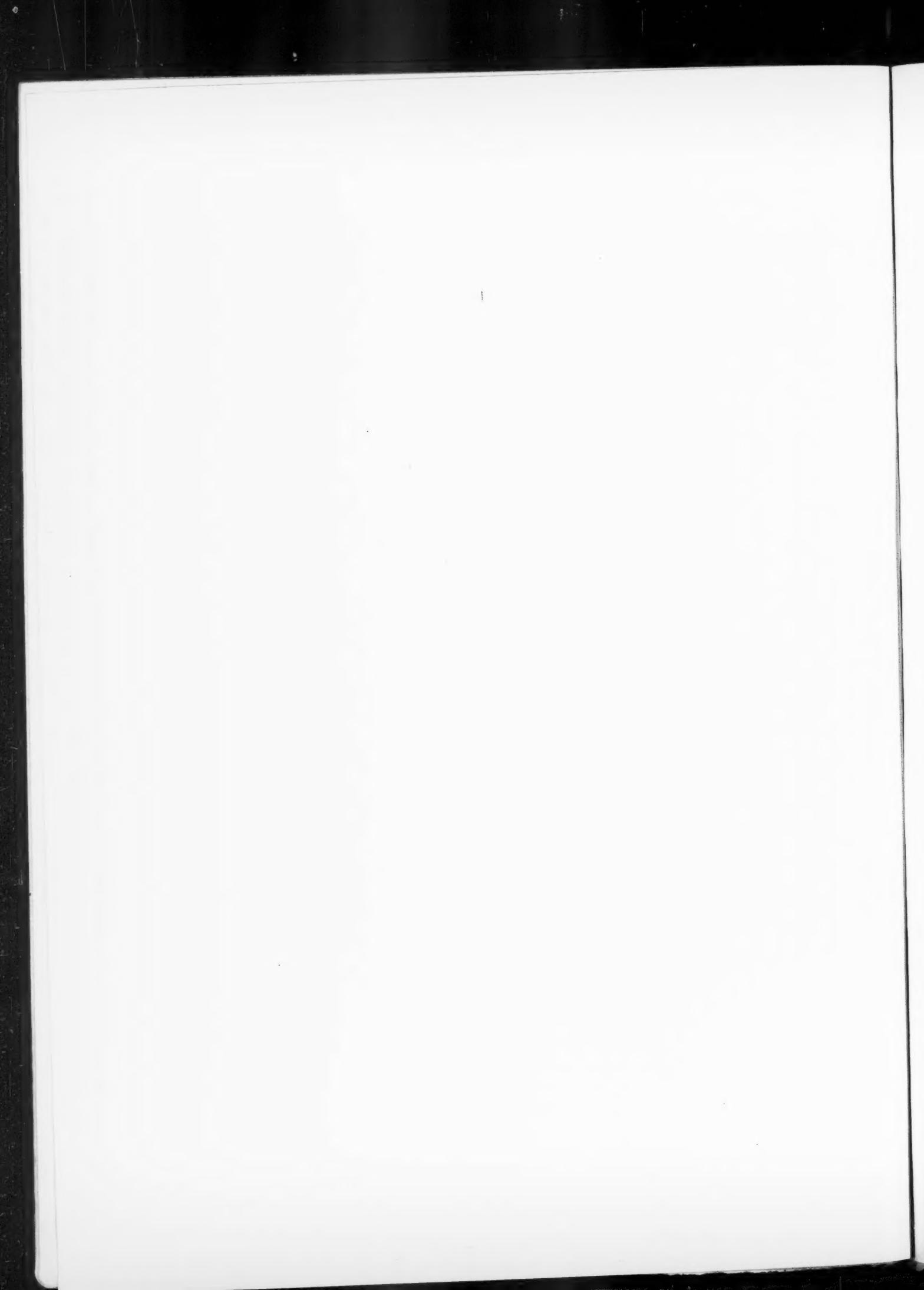


Fig. 2. BLAKELOCK: MOONLIGHT.
Collection of Mr. Frederic Fairchild Sherman, New York.



the dances—these were his themes, and his love for them never cooled or grew less.

He was always an experimentalist. Who is not when seeking to improve? But with him experiment led into many fields, and chance was not scorned if he could gain from her whims. It was not unusual with him when some interesting mingling of color chanced upon his palette to develop it there into whatever theme was suggested, and cut out the chosen piece of wood as expressive of artistic value. We find many of these little panels, unimportant so far as subject is concerned, but very beautiful in quality both of color and of surface.

These two words, quality and surface, come quickly to mind when critically examining a Blakelock, even an unimportant one. These merits do not seem to be secured by a trick, as so often is said, yet no doubt the purely experimental ones may seem so, but, taking them for what they are, experiments in the procedure of development, and then turning to the nobler canvases of the man—the ideas of trick, of sham, of chance, pass speedily away, and we see the work of a man who, seeing and feeling artistically, tried to express himself in a technique fitted to his desires. He would have had little patience with the man who says the only honest painting is that which takes the mixed tint from the palette and applies it to the canvas with as glib a touch as may be, molding and modeling his bit of form in its light and atmosphere as deftly as possible, and frankly avows all else to be bad art. Such men doubtless exist, but they know nothing of the subtleties of color, the influence of one tone vibrating through another, the increased luster of tone upon tone, and the magic carrying power of certain colors for certain others—nor do they know the beauty of surface—surface merely—when the paint has been so applied that future workings find a tooth, a mat to hold the tint, making it resonant, deep, lusterful, glowing, even into the depths of shadowed blacks. These things Mr. Blakelock knew and practiced with the love of a musician for his tone.

Literary questions, story-telling, moral meanings, nor history were in his ideals of art. With his love for the Indian he might have essayed profound lessons for the renascence of the race, a recrudescence of their primitive privileges, and failed in his art. Rather he sought in their lives and habits the beauty which would lend itself to the art of painting. The rhythmic sway of figures in the dance

seen dimly under the shadowy trees, the silent tepee with the lingering light concentrated upon it—the barbaric mingling of colorful groups in contrast with deep woodland shadows. It was enough for him to search out the beauty of these. He probably would not have liked that rare and dignified Indian picture of Mr. George de Forest Brush, *The Sculptor and the King*, with its reminder of a romantic page in an almost forgotten history. He, doubtless, would have found fault with the severe intellectuality of the treatment, and this reason traced further merely means that the theme was not treated by Mr. Brush subjectively. In Blakelock we shall always find him expressing himself subjectively, and, in his refined art, with complete success. This is one of the precious qualities in the work he has given us.

Mrs. Blakelock talks gently and quietly of her husband. She tells many little stories which show his extreme devotion to his art—its dominance in every moment of life. She tells of his habit of seeing pictures, compositions, in everything—the markings on old boards; the broken or worn enamel in the bathtub being a field of great suggestiveness. Painters will have no difficulty in understanding this—just how the shadows and lights will twinkle or break up—how the glow in the exposed copper will suggest sunset sky, and the shining higher note become the gleam of light on water. Such things are frequent and very interesting in an artist's experience.

In his years of work Blakelock had evolved a style, a style so specific that it might be said that his pictures are all alike. This is not true except in so far as his method makes them alike. There were times when in the search for great darkness he used bitumen to the detriment of his work. It is a trying, though very seductive color, but has proved an enemy to many a painter's works. It never really dries, and under certain conditions of heat becomes moist and gummy—worse,—it runs.

Just how long he was in reaching the power to express himself completely, to produce those distinguished works which we know to be his, is a matter of little moment, at best a question of opinion. What really concerns us is that against all the hard conditions which surrounded him and beset his years, he continued to work and to hold faithfully all the canons of his artistic faith. Also, he succeeded, and the light of his genius found true expression. To say of a picture "It is like a Blakelock" is high praise and suggests color, quality, tone, and complete unity. That his style was formed upon his own

convictions is evident. He could not have known Isabey, nor Monticelli, both of whom might have influenced him. Knowledge of the Barbizon men was probably slight, and of little influence upon his mind. Here, then, we have a man whose work is like none of his great contemporaries. Inness, Wyant, Homer Martin, he must have known well, but there is no trace, to me, of their influence in his work. I should think he might have loved Albert Ryder intensely. At times the quality of light is very similar in their work. I remember a picture Ryder once showed me in his studio—this studio was merely a back room in an ordinary house and the sun shone brightly in the window. The picture was a moonlight, and I complained that the sunlight fell full upon the canvas. Ryder moved it into a corner, and the canvas shone and gleamed with the rare beauty of pure light. To my exclamation of wonder Ryder gently said, "That is what I call its magical quality!" It is just this magic that makes the kinship with Blakelock.

It has been said that to be truly great, a man's art must found a school, it must be of such compelling power that it will have a following, and everywhere we should see reflections of the artist's genius. If this be so then Blakelock is not a great man. No school came into being, no group of men, believing and understanding his ideas, carries on his work.

The impression is very false that he secured his effects by heavy, superimposed glazes. That he knew the use and value of a glaze as few men now do is true, but many very beautiful examples of his work exist in which the quality seems to have been secured at the outset, and, because of that very precious thing, left alone. Bring together a large number of his pictures, and his range at once becomes apparent. Not only range of technical method, but of idea and theme. That he should enjoy the very manipulation of paint itself in his search for effect is only to say what all colorists enjoy. There is something amounting to an insanity in the emotions aroused when color is behaving,—when it is obedient to the guiding will of the painter, and resolving itself into glow, jewels, atmosphere, light, or velvet shadow. All painters are not endowed with such sensitive emotions, and perhaps will not concur with me. Blakelock was so endowed to a high degree. I know a painter who has a fair measure of success, and yet he said, "I dislike the whole business of painting, and I know when I begin the paint will not behave." From

such a man we would not expect fine color. Monticelli makes a different statement,—“I know of no higher emotion than the laying on of a fine tone of black or sumptuous yellow!” To him the very paint was a medium of joy, and he offers to us those sensations of color, considering that message enough. At times it is so with Blakelock and he will stop midway, it would seem, in the completion of his canvas, because the musical chord of color was reached.

There was a little picture in the recently sold collection of Mr. Wm. T. Evans, the *Pegasus*, in which the statement is very slight, the tones exquisite in the rhythmic flow, though there is very little of the richness of color found in very many of his pictures, yet it has a quality of gray that is masterly and most lovely. The forms are scarcely more than promised, but an added emphasis or touch would spoil it. The title *Pegasus* is probably amiss and not his. Doubtless the little figure was to be an Indian brave upon a white horse, but something in the beauty—rare indeed—of the tones stayed his hand, and the thing remains incomplete but very beautiful and very artistic.

Another instance of titles to which I take exception is a picture (Fig. 1), in the possession of a Mr. J. G. Snydacker of Chicago. It has been called *The Ghost Dance*, merely, it would seem, because of the indefinite, shadowy character of the group of faintly indicated figures moving into the pictures from the right. This is one of the very finest of the artist's pictures. To describe it briefly,—although description carries little true information about such a work: The composition is very simple and dignified. A sloping piece of ground with a dark grove of trees on the right, enough verdure grows at the left to balance this, and the dark mass is seen against a filmy drift of unformed cirrus cloud, behind which and filling the upper left-hand corner is the blue, distant sky. Almost in the center of the canvas is an indeterminate, glowing spot, while from the right, leading into the picture and against the dark group of trees an irregular mass of luminous color fills the space. This is all, but as an ensemble of color Blakelock has done nothing finer. The painting of the foreground, the splendid velvety depth of his shadowed trees, is achieved without heaviness or blackness, and the entire earth theme is revealed against a sky of incomparable beauty. The film of white cloud is both luminous and elusive, a veritable vapor of light, throbbing and trembling. Here is no paint, but light itself.



Fig. 3. BLAKELOCK: MOONLIGHT,
Collection of ex-Senator William A. Clark, New York.

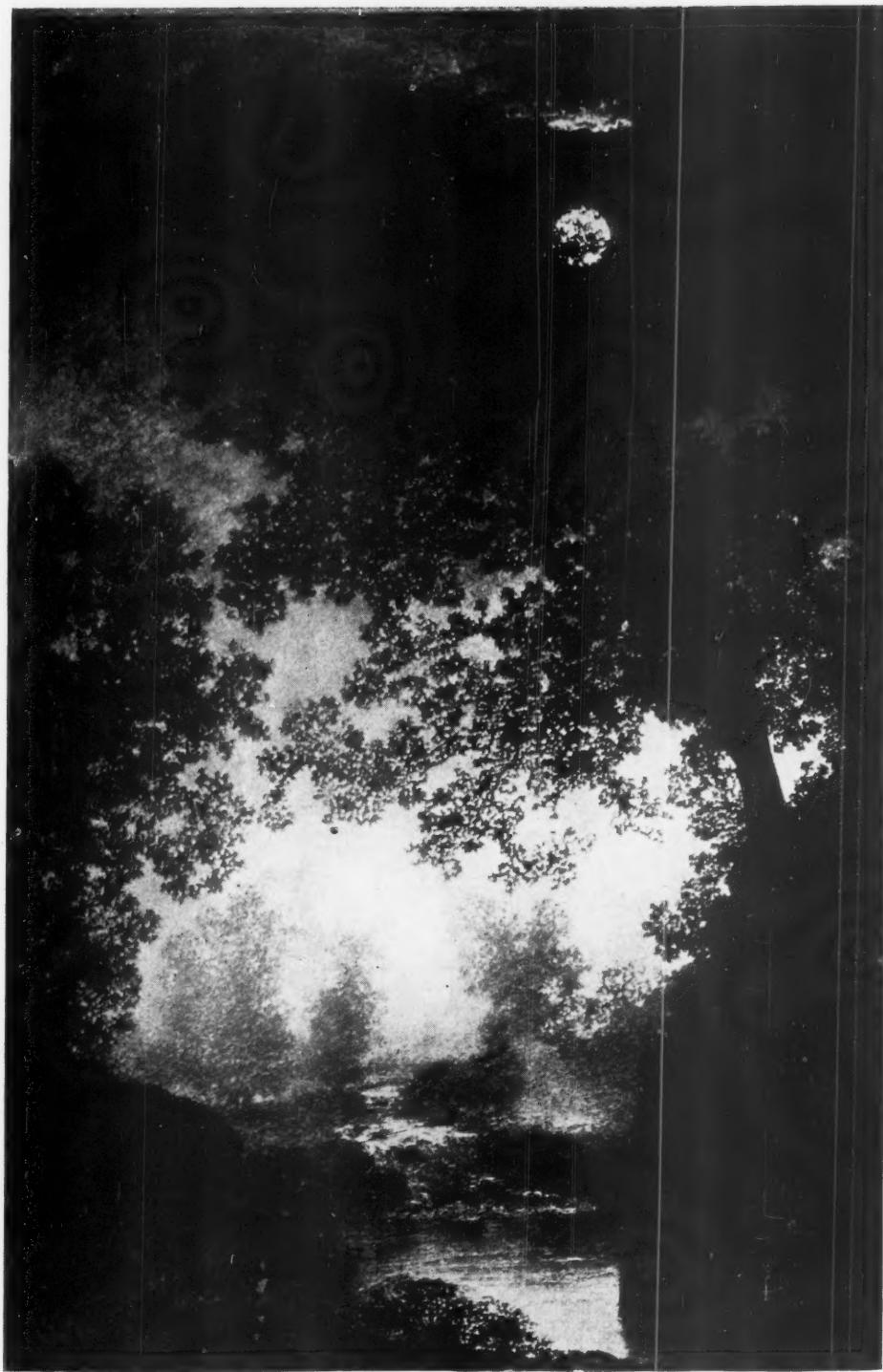


Fig. 4. BLAKELOCK: THE BROOK BY MOONLIGHT.
Collection of Mr. Catholina Lambert, Paterson, N. J.

The suggestive incompleteness of this canvas leads me to speak of another which to a very rare degree has the quality of perfect completion, the Moonlight (Fig. 3), now in the collection of ex-Senator William A. Clark. The picture has for years been well known and is highly valued both by the public and by the artists. In the profession it has been called a perfect moonlight, and it has no enemies,—a strange thing indeed, as painters have strong prejudices. Its beauty depends quite entirely upon the sky,—there is little else. Slight trees above the earth line, a very low horizon or sky-line, and the mysterious glint of water somewhere out there among the shadows, but the great sky soars up from horizon to zenith, arching overhead superbly, and baffling all search in its gradations; the moon hangs low and fills the air with light, a faint haze surrounds it, almost a halo, and the light is that mysterious mingling of opaline colors merging into pale greens and blues, splendidly assembled, and performing their work of gradation quite perfectly.

Two phases of nature appealed specially to Blakelock. Moonlight and that strange wonderful moment when night is about to assume full sway, when the light in the western sky lingers lovingly, glowingly, for a space, and the trees trace themselves in giant patterns of lace against the light. This was Blakelock's moment, and it took such hold upon him that his vision translated it into all his work.

Among his great moonlights there are three which take first place, I think. The one just mentioned, the Moonlight from the Evans Collection. Another in the possession of Mr. Frederic Fairchild Sherman (Fig. 2) has the finest qualities of Blakelock's palette. It is very sumptuous, though reserved in color. The composition is slight—we have said that he cared little for linear composition—a dimly dark stretch of earth serves for foreground, a tree rises on the right, and there is a hint of water in middle distance. Over this rises the sky—one of those lovely, broken, flocculent skies, not the unpoetically called mackerel sky, but cirrus, close woven and yet open, with depths behind, and lit by a greenish moon; there is also a faintly seen halo of iridescent tones. The picture has nothing to do with fact. It is a dream of the night. The painter's mood is melancholy, his heart is heavy and he looks into the far sky spaces with sadness. Yet the picture is not wholly sad—there is promise, hope even, and music. No moonlight sonata could more perfectly

convey the shadowed mystery of the night, or suggest the witchery of fairy presence. The picture, then, seems peculiarly to belong to Blakelock's most intimate expression, to be verily part of himself, and being so, takes a high place in his art.

The third is the large upright picture in the collection of Mr. Catholina Lambert (Fig. 4) of Paterson, New Jersey. The composition would give joy to a Japanese. It is definitely a design,—a thing rare in our art,—and depends for its balance upon the flat silhouette of a tree which fills the upper half of the canvas. Smaller darks reach from the ground at the lower left, dim trees and a moonlit brook are placed in the center. This brook gives the title to the picture, *The Brook by Moonlight*. The wonder of the work, from a craftsman's point of view, is the placing of the moon, which is directly behind and seen through the great tree,—doubtless an oak. This tree is pure lace work, full of drawing, lovely, characterful drawing, and by what mystery of color he has induced the white moon to retreat into space, amid all the black lace, one may not divine. It does it, however, and proceeds to fill the little valley and its broken stream with a moonlight as soft, as elusive as music.

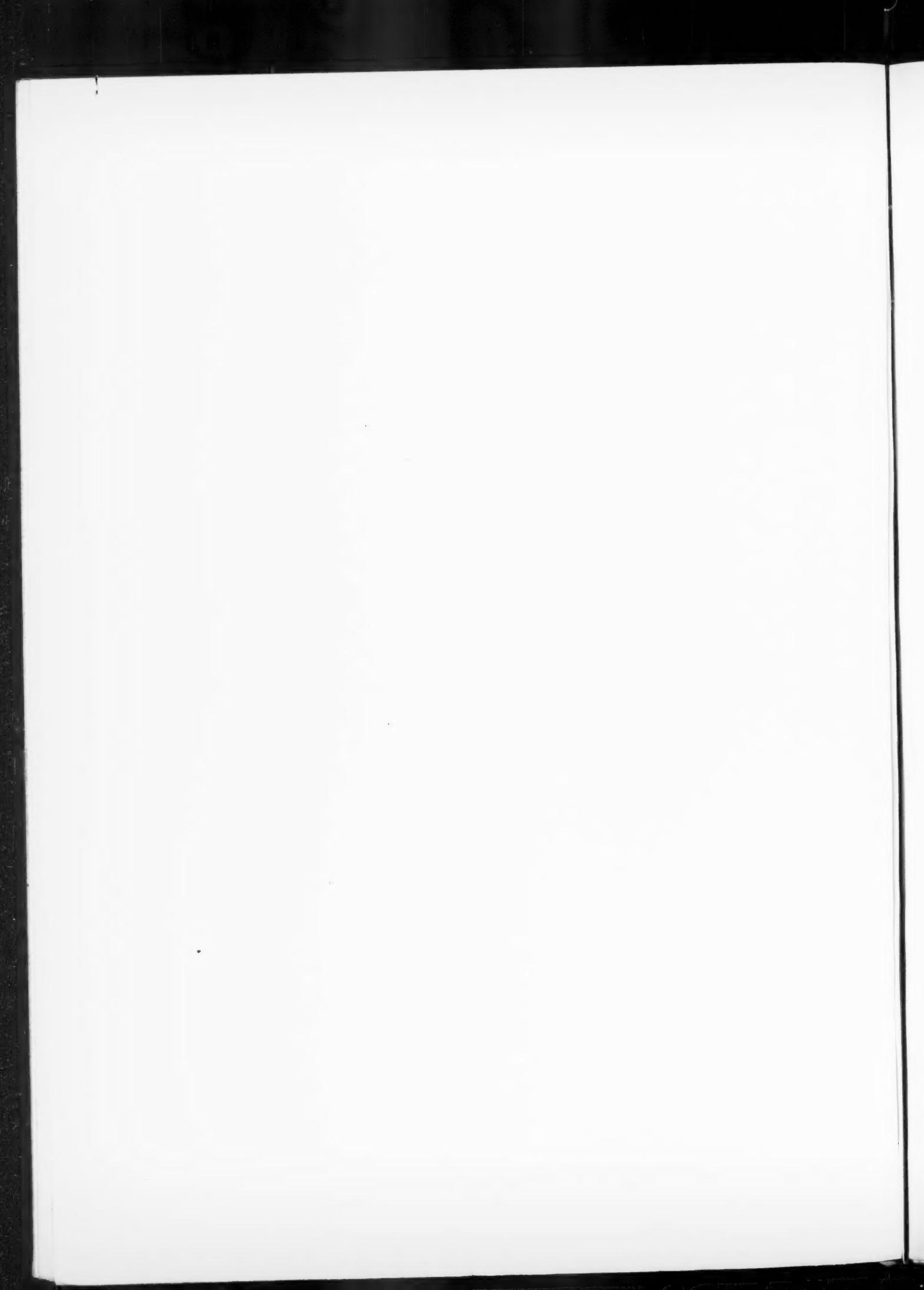
In all of Mr. Blakelock's pictures, we may read that strain which continued to the end of his working days—the strain of melancholy. It is felt in the heaviness of much of his composition, the depth and somber quality of his shadows, and the silence of his line. The sun seldom bursts upon the earth in a golden smile, there is never the flicker and sparkle of light upon young growths, the very streams flow slowly and sadly down to the sea, and the moonlight, if it falls upon a fairy-land, it is like Keats's, a "fairy-land forlorn." These very qualities reveal the intense love of the man for his art. His is a shadowed figure in the world of our art.

A MARBLE HEAD OF ANTINOUS BELONGING TO MR. CHARLES L. HUTCHINSON OF CHICAGO · BY F. B. TARBELL

THE piece of sculpture which I am permitted by the courtesy of the owner to publish was bought in Rome some twenty years ago. So far as I know, it has not until now been mentioned in any publication.



ANTINOUS.
Collection of Mr. Charles L. Hutchinson, Chicago.



The height of the head from the under surface of the chin to the level of the crown is 0.32 m., or 12½ inches. Contrary to first appearances, this work does not add a new example to the short list of representations of Antinous in relief. On careful inspection it is evident that the head was sculptured in the round, so that it must have belonged to a bust or a statue of heroic size. Having been damaged on the left side, it has been mounted, with the help of the necessary plaster, on a modern marble plaque. The neck from the chin down and the nose have been restored in plaster, and a few small cavities on cheek and chin have been filled in with the same material. There is, of course, no evidence that the pose of the head was originally just as at present.

The death of Antinous occurred in 130 A. D. and his deification at Hadrian's instigation immediately thereafter. Probably most, if not all, of his portraits were executed between 130 and 138, the year of Hadrian's death. The present example, at all events, in which the iris and pupil are not plastically indicated, can hardly be later than Hadrian.

The portraits of Antinous may be divided into two groups, according to the treatment of the hair. In one group, of which the Mondragone head in the Louvre is the best representative, the hair is long, like that of Dionysus or Apollo. In the second and much more numerous group the hair, thick and curly, is of only moderate length. The present head belongs in the latter group. It is not a replica of any previously known example, at least among those of which photographs or other illustrations are accessible to me. Unlike many other presentations of the Bithynian youth, the face is free from any suggestion either of sensuality or of melancholy. Altogether, it is one of the most engaging portraits of Antinous. It is probably the only one in America.

THE CURTIS COLLECTION OF ANCIENT GLASS · BY GISELA M. A. RICHTER

ANCIENT glass has of late enjoyed special popularity among American collectors. Whereas good specimens of other branches of classical art are rarely found in America outside of the principal museums, ancient glass is well represented in private houses. The reasons for this are obvious. The great variety of forms and fabrics of the old glass vessels and the brilliance of their coloring make an immediate appeal to the spectator. Moreover, while so many objects of Greek and Roman art have suffered from age and have either become fragmentary or have lost their original surface finish, glass vases have frequently improved their appearance by assuming a beautiful iridescence, and have thus become more than ever adapted for "drawing-room" decorations. Also, Greek marbles and bronzes, if of really good workmanship, can nowadays be secured only at very high prices, but fine examples of ancient glass can be purchased for much less.

One of the most important private collections of ancient glass in this country is that of Mr. Thomas E. H. Curtis of Plainfield, New Jersey. It has been brought together only within the last thirteen or fourteen years, but already, on account of its comprehensive character and the excellence of some of its examples, it occupies a prominent place.

The collection comprises in all about 2,400 pieces, exclusive of fragments.¹ It is naturally impossible within the limits of this article to describe so large a collection in detail; all I can hope to do is to mention the chief fabrics and to call special attention to some of the more noteworthy specimens.

As is now well known, the invention of glass is due to the Egyptians. The old theory which ascribed it to the Phœnicians was chiefly founded on the familiar story told by Pliny (*Hist. Nat.* XXXVI, 26, 65) of the Phœnician sailors who wished to prepare a meal on the beach, and, not being able to find stones on which to place their cooking pots, made an oven out of pieces of soda from their ship's cargo. The heat of the wood fire caused the soda to

¹ With the exception of the cameos, which were formerly part of the Coleman Collection and presumably came from Rome, the majority of these glasses were found in Syria. Mr. Curtis also owns a number of examples of post-classical glass; these have not been included in this description.



Fig. 1. ROMAN "CAMEO" VASE.
Collection of Mr. Thomas E. H. Curtis.

combine with the sand, and thus glass was accidentally formed for the first time. But, like so many stories told by Pliny, this cannot be taken seriously. It has been pointed out that it is technically impossible for sand and soda to melt at the heat produced by an ordinary hearth fire. Moreover, the evidence of excavations clearly points to an Egyptian, not a Phoenician, origin. In Phoenicia neither glass factories nor deposits of glass earlier than the fifth century B.C. have been unearthed, while in Egypt a glassy substance in the form of glaze occurs in predynastic times, and glass vessels were in common use as early as the eighteenth dynasty (about 1500 B.C.).

It is somewhat astonishing that, though glass was known and worked at so early a period, it was not until the second or first century B.C. that the invention of glass-blowing was made. The well-known reliefs of Beni Hasan of the twelfth dynasty with men blowing into long tubes, formerly interpreted as glass-blowers, have now been shown to refer to metal-workers. The technique of the early Egyptian glass vessels shows the lengthy and complicated process employed: The vase itself was apparently first modeled by hand over a core; then threads of colored glass were applied on the surface while still hot and incorporated by rolling, various patterns being produced by dragging the surface in different directions with a sharp instrument.

Vases of this technique occur not only in Egypt from the eighteenth to the twenty-sixth dynasty (1500-600 B.C.), but have been found in Greek lands and in Italy in graves belonging to the sixth to fourth centuries B.C., and also in some of the Hellenistic and Roman periods. Though the process of manufacture in these later examples is exactly similar to that of the Egyptian eighteenth-dynasty vases, from which they are clearly copied, the vases of the three periods can be distinguished from each other by their shapes and their color schemes. Mr. Curtis owns at least 150 pieces of this early technique. There is only one specimen which goes back to the early Egyptian time (eighteenth to twentieth dynasty). This is a one-handled jug, somewhat restored, of deep blue glass with pale green, yellow and white decoration. The two succeeding periods, however, are richly represented. There are many examples of cylindrical alabastra, oinochoae, and narrow-necked amphorae, the favorite forms during the sixth to fourth centuries; while the succeeding period, with its pear-shaped alabastra and pointed amphorae (often with

elaborate handles), can also be studied in a series of fine specimens. Both color schemes and patterns present a rich variety.

The exact time, place, and circumstances of the invention of glass-blowing are still unknown. It was probably some time in the second or first century B.C., apparently somewhere in the Greek Orient. The discovery had naturally far-reaching consequences. From being an article of value, produced by a tedious and lengthy process, glass suddenly became a commodity which could be produced in great quantities by simple and rapid means. Glass vases henceforth usurped the place of clay vessels, and were used as common household articles for the table and the toilet, just as they are at the present time. Though Egypt appears to have continued as an important center of manufacture, with the spread of the Roman Empire glass factories were established in all countries, not only in the east and west, but also in the northern districts, such as Germany, England and France.

The majority of blown glasses found are plain, sometimes colorless, sometimes colored; but a large number were decorated in various ways. Nowadays the most familiar decoration of ancient glass is that of iridescence. This, however, is of course entirely accidental, being caused by the partial disintegration of the glass in the graves and the consequent decomposition of the light as it passes through the various layers. Among Mr. Curtis's large series of iridescent glasses there are several of striking beauty; and his selection of the various shapes employed is also both extensive and choice. Interesting also are a number of bowls, bottles and other forms in opaque glass, such as white, green, blue and red, which have the appearance of porcelain. Two bottles without handles, of heavy green glass, are perhaps in imitation of jade.

But besides this accidental decoration, ancient glasses show various forms of ornamentation which testify to the skill and taste of their makers. The several varieties represented in the Curtis Collection are mosaic glass, cameo glass, molded glass, vases with threads or patches of glass applied plastically, cut-glass and gilt glass.

Perhaps the most admired specimens of the ancient glass industry are the mosaic vases, produced by welding a number of colored glass threads together, slicing the rods thus formed into plaques, and placing the plaques together in a mold to form a vase. The variety and beauty of their designs, and their rich warm color-

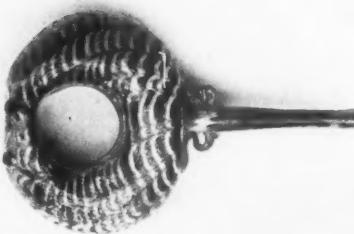


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Figs. 2, 3, 4.
ROMAN GLASS VASES PAINTED WITH ENAMEL COLORS.
Figs. 5, 7.
ROMAN MOSAIC VASES.
Fig. 6.
ROMAN MOLDED CUP.

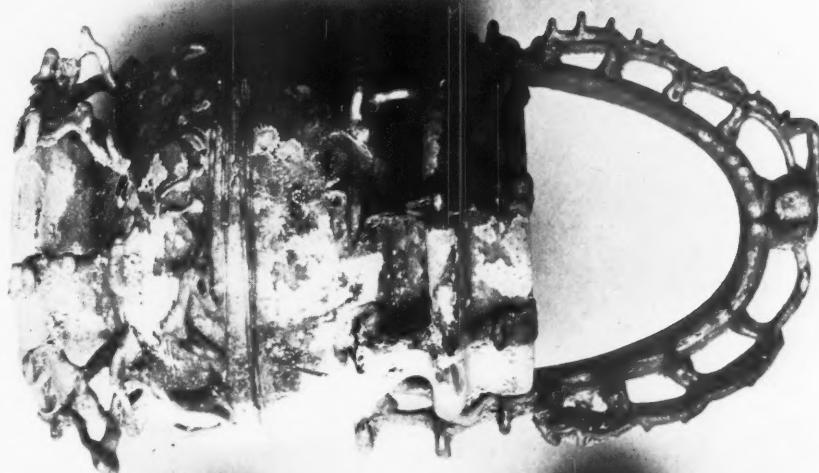
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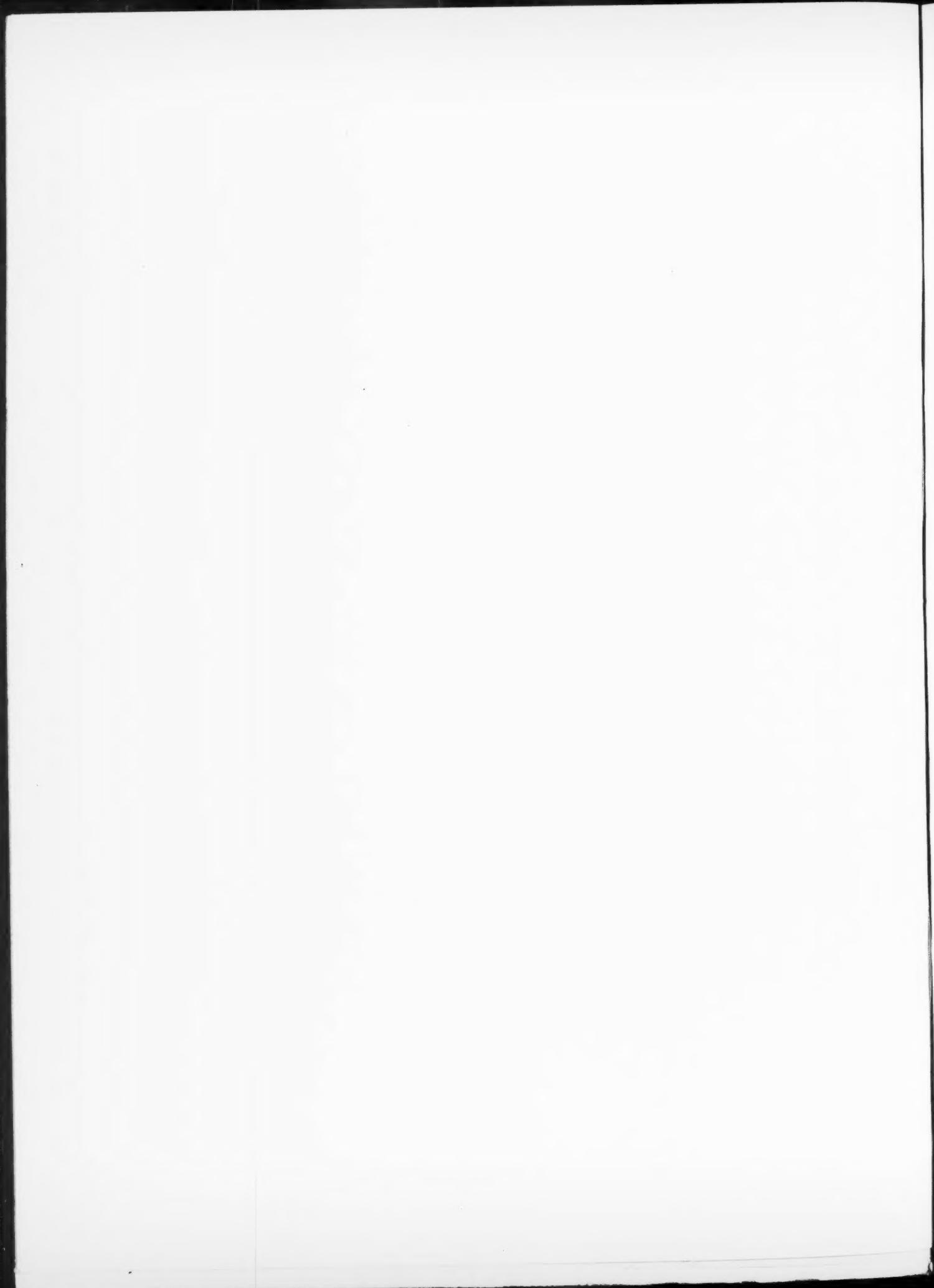
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Figs. 14, 15. MOLDED CUPS.
Figs. 16, 18. BOTTLES WITH APPLIED RELIEFS.
Fig. 17. GLASS VASE FROM SYRIA.
Collection of Mr. Thomas E. H. Curtis.



ing are indeed remarkable; and when we consider the complicated technique used in their production, we are not surprised to hear that even in ancient times they were highly prized. For it is now generally accepted that the Murra or Murrina, mentioned in such enthusiastic terms by ancient authors, are to be identified with these mosaic vases. They were chiefly produced during the first century A.D. Since the Renaissance they have often been imitated—especially by the Venetians, from whom their popular name *Millefiori* vases is derived; but the modern specimens can generally be distinguished without difficulty by their cruder coloring.

Mr. Curtis's examples of mosaic vases number twenty, and comprise shallow bowls, deep bowls with feet, and plates, all in excellent condition. Figs. 5 and 7 show two fine examples, one a blue plate strewn with rosettes in red, yellow and white, in the true *Millefiori* manner; the other a shallow bowl with white, blue, green yellow and purple bands. The latter is in the same technique as the mosaic vases just described, but with the rods cut lengthwise instead of transversely.

Closely related to the mosaic bowls proper are the so-called onyx vases, which have the appearance of veined marble. Instead of being formed by a series of plaques placed together in a mold, the glass threads were here made to flow into each other while the vessel was blown. In the Curtis Collection there are a number of typical examples. A particularly fine specimen is a deep bowl of heavy glass in red and white, in which the imitation of marble is very apparent.

In addition to these vases Mr. Curtis possesses a large series of mosaic plaques, used for inlaying, as well as a beautiful selection of mosaic beads showing a rich variety of the characteristic patterns, such as floral designs, human faces, wavy lines, and so forth.

Here must be mentioned another fabric of glass vases, which often closely resemble the mosaic and onyx glass, but which were produced by an entirely different process, and belong to a later period (third to fourth centuries A.D.). These are a series of vessels on the surface of which a pattern is painted by means of enamel colors, laid on with the brush and fixed by heat. They were evidently produced in imitation of the primitive variegated glass, and have been found chiefly on the Rhine. Mr. Curtis owns a number of excellent examples, which show the chief shapes of this technique

(e. g., Figs. 2, 3, 4, 9). A specially interesting piece is a little two-handled amphora of yellowish transparent glass (Fig. 9) of a form characteristic of the later variegated glass, a fact which shows the intimate connection of the two techniques.

Another class of vases, often of high artistic value and belonging also to the early Imperial period, is that of cameo glass, so called from its evident imitation of cameos. It was produced by welding two—sometimes three or four—plates of different colors together, and cutting the upper ones plastically. The best known example of this technique is the famous Portland vase in the British Museum. Only a few other whole vases are in existence, but a fair number of fragments have survived. The great difficulties which attended such work with so brittle a material as glass evidently prevented it from becoming very popular. At the end of the first century the technique seems to have died out for vases, the art being henceforth retained only for glass cameos. As is natural with plastic works, their value depends largely on the quality of the workmanship. Among Mr. Curtis's many specimens there is one of high quality which is perhaps the prize piece of his collection (Fig. 1). It is an amphora, $7\frac{1}{2}$ in. high, of blue glass with reliefs in opaque white. The decoration on the body consists of palmettes and an exquisitely worked figure of a Satyr dancing and playing the cymbals. The relief is very low, especially for the draperies of the Satyr, where the blue glass actually shimmers through the white layer, and thus gives an effective impression of thin, light texture. On the neck of the vase is a wreath of vine-leaves, while round the foot is a wave pattern. Each handle ends below in a mask. Though fragmentary, there is enough preserved to indicate the whole scheme of the decoration. Moreover, the preservation of the extant parts is excellent, so that the beauty of the workmanship comes out to its full value. Other interesting pieces are a cameo with tritons and nymphs, finely worked, and two portrait heads, evidently of Egypto-Roman personages, one in its original gold setting.

A favorite form of treating glass, which was prevalent from the invention of the blowing-tube throughout antiquity, was that of blowing it into molds and thus making it assume all manner of shapes and decorations. Human heads, animals and various fruits are the forms which occur most frequently, and among the ornaments floral designs, human figures and inscriptions are common.



	8	9	10	
11		12		13
Figs. 8, 10.	"SIDONIAN" BOTTLES.			
Fig. 9.	AMPHORA PAINTED WITH ENAMEL COLORS.			
Figs. 11, 12.	MOLDED JUGS.			
Fig. 13.	BOTTLE WITH BELLS AND APPLIED THREADS OF GLASS. <i>Collection of Mr. Thomas E. H. Curtis.</i>			

Mr. Curtis's examples comprise a rich selection, the date, shape and human heads being especially well represented. Fig. 6 shows a fine example of a cup of purple iridescent glass in the form of a male head, with grinning countenance, wearing a wreath. A blue cylindrical box, without lid, has a graceful design of palmettes and has assumed a beautiful silver iridescence (Fig. 15). A bottle in the form of an acorn, in white opaque glass, is a finely worked piece (Fig. 12). Two have inscriptions: *ὑπερέχει* ("She is the prettiest") on a bottle in the form of a female head (Fig. 11); and, on a deep cup, *Εὐφρατίου ἐφ' ἀ Πάρις* ("Rejoice in that in which Paris rejoiced"; that is, in the beauty of women) (Fig. 14).

An interesting class of molded glass are the Sidonian vases, so called from the fact that their makers, who often sign their works, call themselves Sidonian. But though these vases were therefore apparently made in Sidon, they were afterward imitated in Italy. They consist chiefly of angular bottles, cups and jugs, decorated with various designs and emblems, and are found from the first century B.C. to the first century A.D. Mr. Curtis owns an extraordinarily rich selection of this technique, having about seventy examples, with a large variety of shapes, colors and designs. Of special interest is a series of hexagonal vases, all apparently from the same mold, showing bunches of grapes, round fruits and jars in successive panels. Of these four are opaque white, one is opaque blue, and one transparent blue with a beautiful purple iridescence. Other interesting pieces are two bottles with human masks and heads (Fig. 10), and two bottles with birds (Fig. 8).

Another remarkable variety of molded glass is seen in a series of vases, chiefly round and angular jugs, found in Palestine. They are generally decorated with Jewish emblems, such as the seven-branched candlestick, the temple-door and the palm; so we may assume that they are of Jewish manufacture, probably of the fourth century A.D. Mr. Curtis owns a number of examples of the various characteristic shapes prevalent in this technique.

An effective method of decorating glass, which was introduced apparently in the first century A.D. and remained in vogue throughout the period of the ancient glass industry, was that of applying threads of glass on the surface of the vessel. This process required great skill, as there must have been constant danger of the threads

of glass cooling and becoming brittle while they were worked. The commonest patterns are horizontal, vertical and spiral bands, zig-zag and wavy lines and network. These are generally in a different color from the vase itself, so that they stand out effectively from the background. Figs. 13 and 17 show two fine examples in the Curtis Collection, both from Syria, where this technique gained much favor and was largely elaborated. One is a bottle of greenish glass with four blue bells suspended by chains; the other, a vase shaped like a basket, with a beautiful variegated iridescence.

Besides threads of glass, liquid glass balls were sometimes applied to the surface of vessels, and either left plain or worked in relief. Such glass patches are generally of a different color from the vase itself, the idea being probably borrowed from the costly *potoria gemmata*, the gold and silver cups studded with cameos and gems, in vogue among the wealthy Romans. A fine example with reliefs of birds in the Curtis Collection is shown in Fig. 16; it is of transparent yellow glass, while the reliefs are a rich brown color. Of special interest are two narrow-necked bottles of brown-green glass, each with two heads of a bearded man (Fig. 18). The heads are all of the same type, with long, drawn-out face, curly hair and very prominent nose. This type of face, of strongly Semitic character, occurs also on a series of glass beads which appear in Egypt and elsewhere in Ptolemaic and Roman times. They were probably produced chiefly in Alexandria and may represent caricatures of Jews, Syrians, Babylonians, and other Oriental people.

The process of cutting glass vases came into vogue as early as the first century A.D. The technique had long been familiar from the cutting of gems. At first only simple horizontal bands were applied on the vases. From the third century A.D. onward, however, we find more elaborate ornamentation, consisting chiefly of decorative designs, rarely of figured scenes. In the Curtis Collection are several examples, of which one with decorative patterns, another with its surface cut in various planes, are the most interesting.

Finally must be mentioned a splendid example of gilded glass, a technique prevalent from the third to the fifth century A.D., in which the decoration is executed on gold leaf embedded in two layers of glass. The majority of these glasses are derived from the Roman catacombs, where they were inserted in the plaster of the walls in commemoration of the dead. Accordingly, we find

Christian subjects on a great many examples. Mr. Curtis's specimen (said to have been found in Rome) is a small medallion with a representation of Saint Peter, as an old, bearded man. The execution is exceptionally fine and belongs to the fourth to fifth century A.D.

Even from so short a survey it can be seen both how many-sided was the ancient glass industry and what a rich and varied collection Mr. Curtis has succeeded in bringing together. While in so many branches of art the Romans were mere imitators of the Greeks, in the art of glass decorating they had an untried field before them; and it must be acknowledged that they did not miss their opportunity. Both in the invention of new techniques and in the creation of artistic effects they showed ingenuity and taste; and as a result we find many of their discoveries utilized and copied in medieval and modern times.

LONDON,
November 26, 1913.

To the Editor of ART IN AMERICA.

My dear Sir:

Will you allow me to add a few words to my paper on "Imperial" Sung in a recent number of your periodical. Mr. Peters' flower-pot, Fig. 33, did not stand in a saucer or bowl like Mr. J. P. Morgan's Fig. 36, but in a saucer with six petal-like pointed lobes such as the pot itself has. Two such saucers are in Mr. C. L. Freer's collection.

In the Franks collection in the British Museum is a fragment of one of these Sung pieces which the authorities there accept as Chün-yao.

Through the courtesy of Mr. R. L. Hobson I was able to see that the clay of which it is composed is a brownish grey even where touched with a file; immediately under the glaze this color had been transformed, presumably by fusion under heat, into a whitish grey with black specks.

In Mr. George Eumorfopoulos' splendid collection is a flower-pot of the type of my Fig. 33, the bottom of which has been broken clear through and which has suffered abrasion of the glaze elsewhere. The clay is well disclosed and is very porcellanous of a light yellowish grey color rather like that of putty.

This collector's theory concerning the numbering is that they indicate the size of the pieces; 1 being the largest and 10 the smallest.

Yours sincerely,
HAMILTON BELL.

BERLIN,
November 19, 1913.

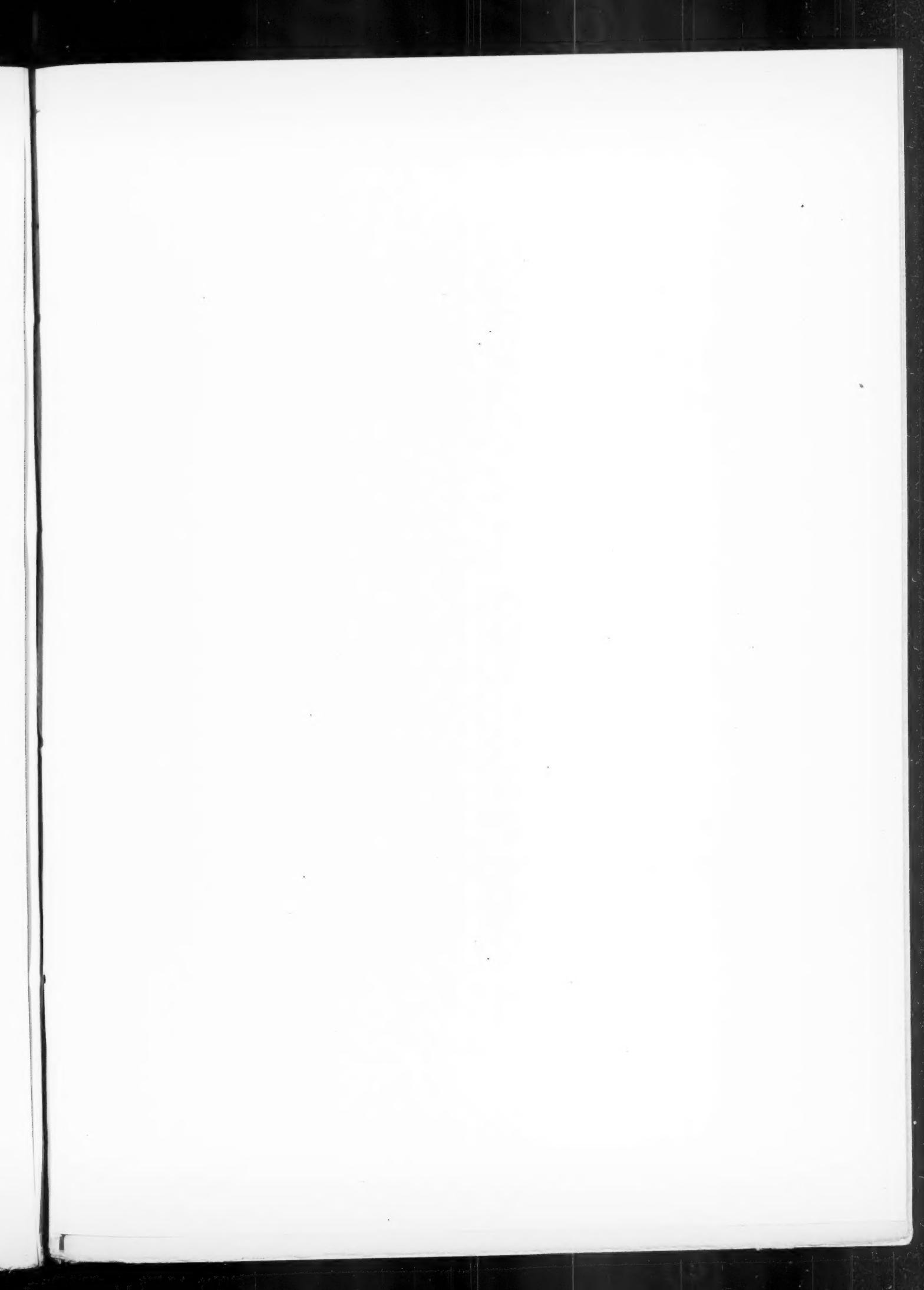
To the Editor of ART IN AMERICA.

My dear Sir:

Allow me to say a few words concerning the article by Professor Allan Marquand: "Some Works by Donatello in America." Regarding the beautiful marble relief of the Madonna owned by Mrs. Quincy A. Shaw of Boston, Mr. Marquand says that it came from Rome, and concludes that the relief was made in Rome about 1433. This supposition is not quite correct. The relief was indeed bought in Rome by Mr. Quincy Shaw in the beginning of the eighties, but it came from Pisa. I discovered it at this time in the possession of the antiquary Ferroni in Rome, and being unable to raise the price of ten thousand francs, which was asked for it, I recommended it to Mr. Quincy Shaw, whom I met frequently at this time in Italy. As far as I can remember, he bought it for about eight thousand lire. Ferroni had acquired the relief in Pisa shortly before this. It was very probably made for one of the tombs upon which Donatello worked with Michelozzo at Pisa in 1427.

In speaking of the two charming cherub heads from Donatello's workshop, in the collection of Mr. Henry Walters, Professor Marquand mentions the cherub frieze in the Capella Pazzi, and states that "Desiderio's share at the time the Capella Pazzi was being built (1430-35) may be set aside when we remember that he was born only in 1428." He therefore attributes the whole frieze to Donatello in spite of Albertini's clear statement that it was done by Donatello and Desiderio together. The building of the chapel was only begun in 1430-35 by Brunellesco. The main construction, at least, was completed in 1443. Still in 1451, Andrea de' Pazzi put aside in his will 16,500 gold ducats for the finishing of the chapel, which was still being worked on in 1457. Again, in the year 1478 Giuliano da Majano had a claim upon Jacopo dei Pitti for work done in the chapel. This debt, however, was probably only for repairing the work or something like it, as the sum put aside in Andrea's testament for the completion had already been used up in 1469. It may, however, be presumed that he had previously continued and brought to completion the work of Brunellesco. There is surely no reason to deny Desiderio's collaboration upon the frieze. On the contrary, it would appear almost beyond question from the character of these delightful cherub heads that they were executed by Desiderio alone, although it is not wholly impossible that Donatello, as was sometimes his custom, may have provided small preliminary sketches.

Yours sincerely,
WILHELM BODE.





CORREGGIO: MADONNA AND CHILD, ST. ELIZABETH AND ST. JOHN
COLLECTION OF MR. JOHN G. JOHNSON, PHILADELPHIA

